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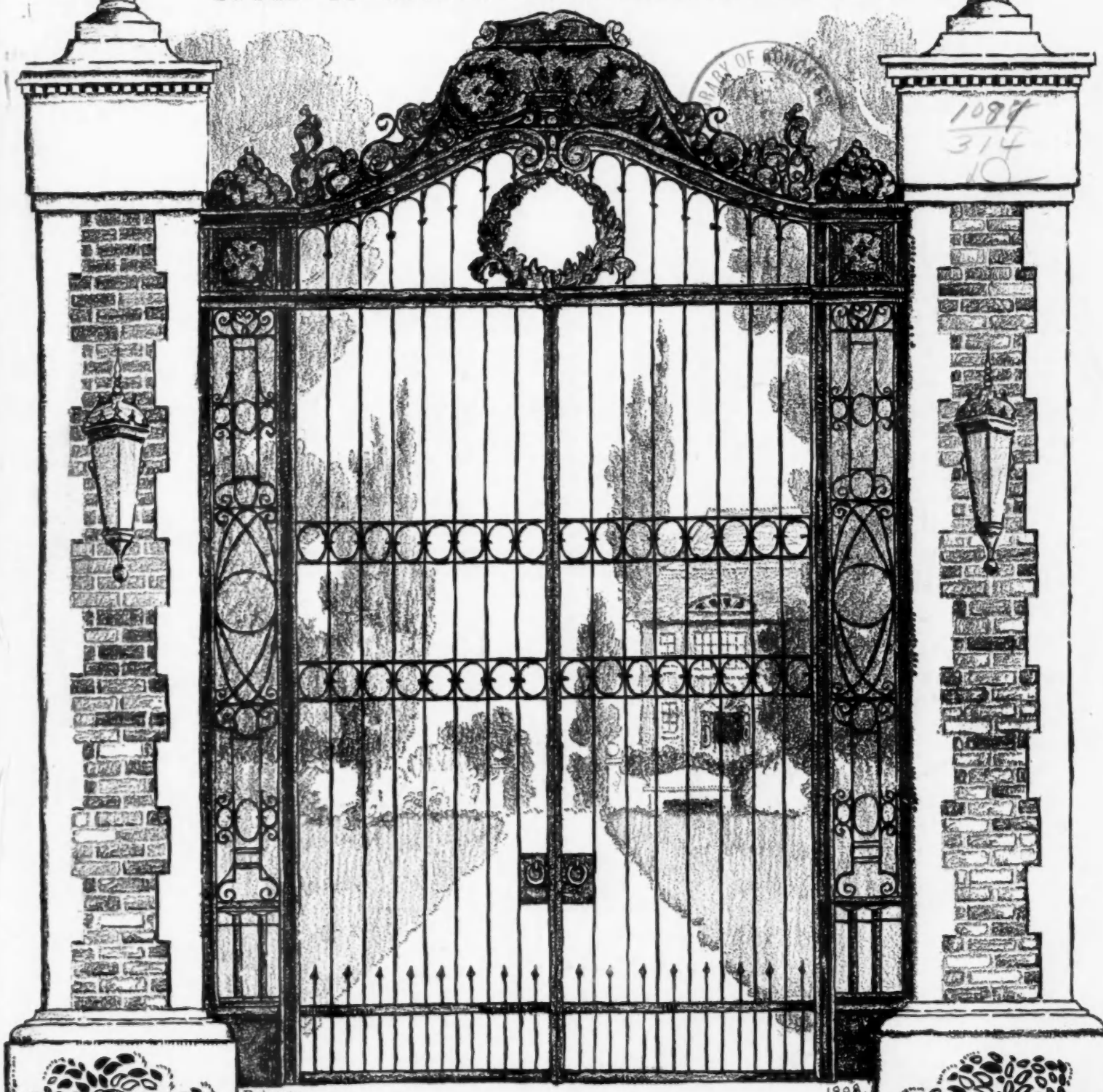

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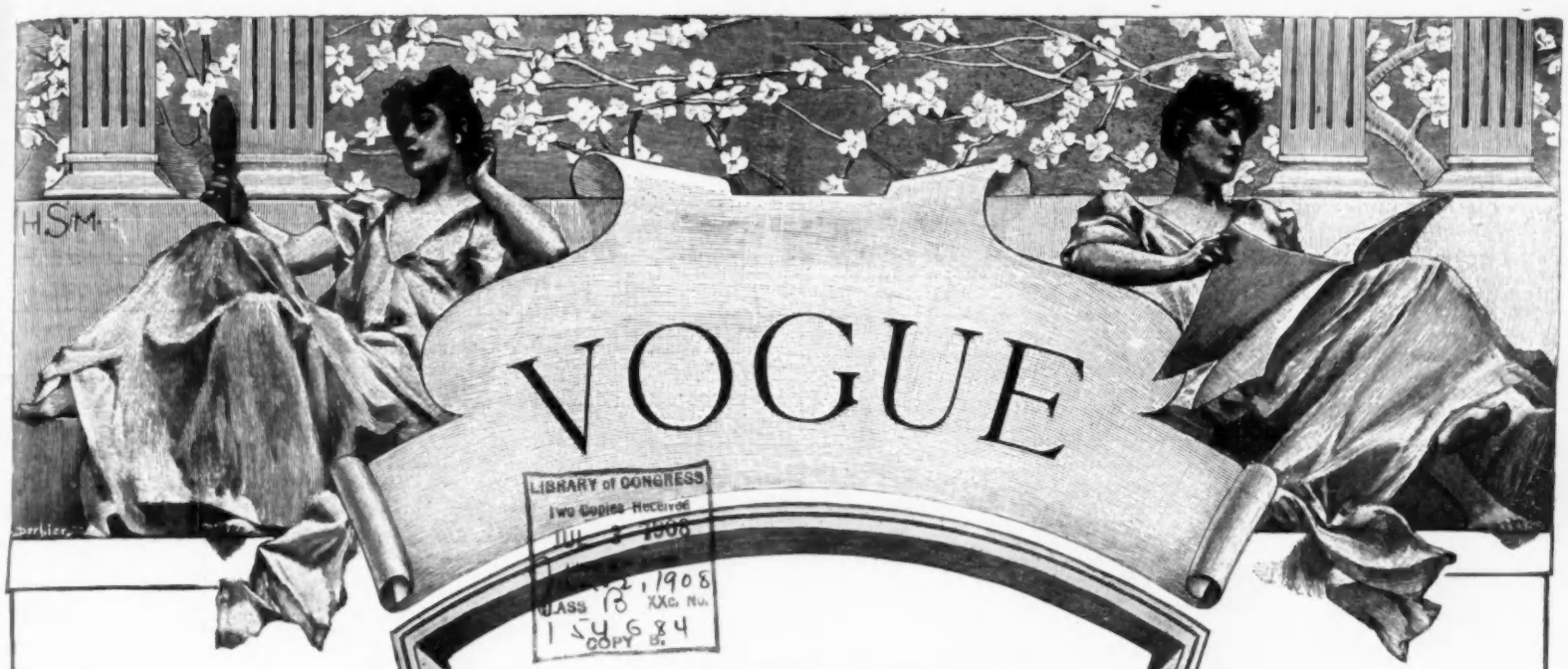

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Subscriptions for the United States and Mexico, four dollars a year in advance, postage free. For foreign countries in the postal union, five and one-half dollars a year, postage free. For Canadian delivery, postage must be added at the rate of $1.25 per year. Remit by check, draft or postal or express money order. Other remittances at sender's risk. Regular numbers, ten cents per copy. Special numbers, twenty-five cents per copy.

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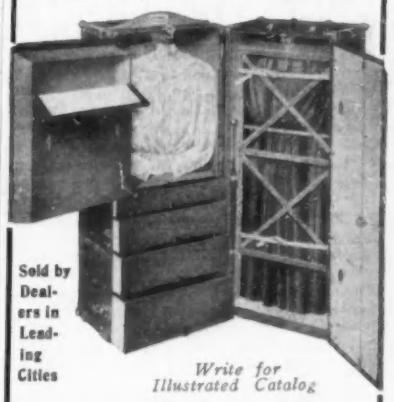

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POSITIONS WANTED

692.—Wanted by girl of refinement, position as companion. References, etc.

DESCRIPTIONS OF FASHIONS

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LEFT FIGURE.—Dress of linen batiste and embroidery. The skirt is very narrow. The panels in front and back are of mull, tucked fan shape. The side panels are of eyelet embroidery and lace. Ornaments of braid.

MIDDLE FIGURE.—Coat of pale pink linen, with yoke and long tight undersleeves of rajah silk in same shade. Worn with white embroidered batiste. White hat with black plumes.

RIGHT FIGURE.—Dress of pale lavender batiste. Paletot of coarse green net, bound with green taffeta. Scarf of green mousseline drawn tightly over the paletot at high waist line. Hat trimmed with lilacs.

MIDDLE PAGE

LEFT FIGURE.—Dinner gown of white chiffon cloth with tunic and draped bodice darned in gold in designs. The tucker is of gold tulle with point lace at neck edge, below which is a shirred band of the chiffon piped with gold cord. The sash is of gold tulle falling at back into straight ends at right side and at front, in a single end towards left, finished at hem with fringe. The front view is given as the middle figure.

SECOND FIGURE.—Princess gown of burnt ivory peau de mera with empire bolero of self tone Russian lace extending in sash panels at sides of front, the ends of which and also those of cap sleeves finished with fringe. The top of skirt is slightly draped above waist line and at hem are two deep tucks. The back is in a long square train. The bretelle straps, the cross bow at bolero front and the looped sleeve draperies are of green gold gauze, green and gold enamel buttons holding bow ends and slides to match on the sleeve loops. A gold lace band finishes neck edge at front and also at back.

THIRD FIGURE.—Dinner gown of palest azure satin finish crepe de chine with tunic border and bodice of coffee color bobbinette hand embroidered in self tone silks, beads and turquoise nail heads and seed-shaped paillettes. The bodice is mounted over chiffon, the foundation of the crêpe unlined, and an edging of point aiguille lace finishes neck. The sash is of coffee color Liberty chiffon, and is placed in folds in high girdle effect, the ends at left of front finished with tassels, and one end caught in loop through tunic border.

FOURTH FIGURE.—Front view of first figure at left.

FIFTH FIGURE.—Black filet net Directoire evening gown braided in silk cords combined with hand embroidery, jet fringes with very open latticed tops trimming below the tiny bolero effect of embroidered and braided wings; a crush band of black satin crossing corsage between the wing tips. The slashed sleeves are caught together by jet bead cords and baby Irish crochet lace is shown in the yoke band. The sash is caught loosely around the slightly full skirt at a modified Empire waist line and again below, knotting at right side, with ends finished by jet tassels. The princess foundation of gown is in white peau de lana, and is but little more than semi-fitting.

SIXTH FIGURE.—Grey filet net carriage or evening coat with yoke and wide borders of latticed bias folds of self tone Liberty satin, the narrow borders of Irish crochet lace tinted to match. Deep silk fringes with latticed tops form sleeve effects, and the coatee sides and shoulders are held by satin straps; the lace borders studded with cut steel buttons at strap ends.

SEVENTH FIGURE. — Directoire evening gown of melon yellow peau de crêpe, the draped tunic edged with self tone satin liberty, the strap at left of front ending under a flower motif of yellow seed paillettes, with dangling bead chains. The hem of gown, the sleeve edges and the yoke band are of gold net embroidered in beads, paillettes and jewels in shades of yellow. Two black and gold roses are caught at corsage corner and the shoulder scarf is of black Liberty gauze.

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UPPER LEFT.—Fine white linen sailor suit with kilted skirt and new model blouse attached. Wide tucks at sides of blouse continue in a rounded line across back; buttons covered in linen trim in groups of two, and the strap belt is stitched to the frock. The knotted tie is of crimson surah.

UPPER MIDDLE.—French nainsook frock for very small child, with insertings and ruffles of finest Swiss embroidery on nainsook, the yoke with rows of hemstitching done with a very coarse needle to form stripes.

LOWER MIDDLE. — Morning dress with kimona sleeves of pale blue linen. The sleeve border and shaped band bordering the Dutch yoke are in eyelet hand embroidery.

RIGHT FIGURE.—White batiste with yoke and skirt ruffle of eyelet embroidered batiste. Narrow ruffles of the material finish the wrists and outline the yoke.

SOCIETY

DIED

Cleveland.—Grover Cleveland,, on 24 June, 1908, at Princeton, N. J.

Schenk.—Suddenly, at Lakeville, Conn., 24 June, Spotswood Dandridge Schenck, son of the late Noah Hunt and Anna Pendleton Schenck.

ENGAGED

Parsons-Hollingsworth.—Miss Evelyn H. Parsons, daughter of Mr. Schuyler Parsons, to Mr. Amos Hollingsworth, of Boston.

WEDDINGS

Gibson-Van Dyke.—30 June.—Mr. W. Hamilton Gibson and Miss Fanny Brook Van Dyke, daughter of Dr. Henry Van Dyke, were married on Tuesday, 30 June, at Princeton, N. J.

Lewis-Thorne.—27 June.—Mr. Birdseye Blakeman Lewis and Miss Charlotte Thorne, daughter of Mr. Oakleigh Thorne, were married on Saturday, 27 June, at Grace Church, Milbrook, N. Y., at 12.30 o'clock. Maid of honor: Miss Margaret Hayes. Bridesmaids: Miss Edith Rossiter, Miss Dorothy Schoonmaker, Miss May Wetherbee, Miss Catherine Burton, Miss Margaret French, and Miss Frances Lamont. Best man: Mr. Stephen Peabody. Ushers: Mr. Harold Jones, Mr. Frederick Blakeman, Mr. Thomas Blakeman, Mr. John D. Wing, 2d; Mr. Carrol Robertson, and Mr. Kenyon Bolton. Present were: Mr. and Mrs. V. Everit Macy, Mr. and Mrs. C. C. Marshall, Mrs. Gouverneur Kortright, Mr. and Mrs. Frank B. Keech, Mr. and Mrs. Daniel French, Mr. Amos Eno, Mr. and Mrs. Marsden J. Perry, Mr. and Mrs. Samuel Thorne, Mr. and Mrs. H. H. Flagler, Dr. and Mrs. Austin Flint, Mr. and Mrs. Cornelius Agnew, Judge and Mrs. Alton B. Parker, General and Mrs. J. Fred Pierson, and Mr. and Mrs. Winthrop Sargent.

Limburg-Stirum-Newland. — 30 June. — Count Jules Menno Frederick Limburg-Stirum and Miss Mary Newland were married on Tuesday, 30 June, at Detroit.

Sutton-Anthony.—27 June.—Mr. Harold F. Sutton and Miss May M. Anthony, daughter of Mr. A. Rowan Anthony, were married on Saturday, 27 June, at Montrose, Pa.

Trevor-Wilmerding.—25 June.—Mr. John Trevor and Miss Caroline Murray Wilmerding, daughter of Mr. Lucius K. Wilmerding, were married on Thursday, 25 June, at the home of the bride. Bridesmaids: Miss Adele Colgate and Miss Caroline Drayton. Best man: Mr. Robert Walton Goelet. Present were: Mr. and Mrs. Lucius K. Wilmerding, Jr., the Misses Wilmerding, Mr. and Mrs. Henry G. Trevor, Mr. and Mrs. Thomas Newbold, Mr. and Mrs. Orme Wilson, Mr. and Mrs. Franklin D. Roosevelt, Mr. and Mrs. Harrison McK. Twombly, Mr. and Mrs. Theodore Freylinghuysen, Mr. John McLean Nash, Mr. and Mrs. R. Fulton Cutting, Mr. and Mrs. Henry Whitney Munroe, Mr. Robert Bayard Cutting, Miss Blanche Cutting, Mrs. Robert Winthrop, Mr. Bronson Murray, Mr. and Mrs. J. Archibald Murray, Mr. and Mrs. James B. Murray, Mr. and Mrs. John Curry Wilmerding, Mr. and Mrs. Douglas Robinson, and Miss Corinne Robinson.

GARDEN PARTIES

Lenox, Mass.—A garden party was given on Saturday, 27 June, by Mr. and Mrs. Richard C. Dixey for Mr. John L. Thorndike and Miss Thorndike, of Boston, who are stopping with them. Present were: The British Ambassador and Mrs. James Bryce, Mr. and Mrs. Joseph H. Choate, Miss Mabel Choate, Mrs. William Draper and Miss Draper, Mr. and Mrs. John E. Parsons, Miss Gertrude Parsons, Mr. and Mrs. David T. Dana, Dr. and Mrs. William Armstrong, Mrs. Dwight Collier, Mr. and Mrs. Frederick Crowninshield, Mr. and Mrs. Robert S. Brewster, Miss Kate Cary, Mr. and Mrs. Thomas Shields Clarke, Mrs. George H. Morgan, Mr. and Mrs. Henry H. Pease, Mr. and Mrs. Newbold Morris, Misses Charlotte and Cornelia Barnes, Mrs. Henry Winthrop Gray, Mrs. Richard C. Greenleaf, Mrs. Robert W. Patterson, Mrs. Robert Woodworth, Mrs. Archibald Hopkins, Mr. and Mrs. George Westinghouse, Mr. and Mrs. Giraud Foster, Mr. Richard Goodman, Misses Goodman, Mrs. John E. Alexandre, Mrs. Oscar Iasigi, Miss Nora Iasigi, Miss Gladys Ingalls, Mr. and Mrs. George Winthrop Folsom, Mrs. Clarke G. Voorhees, Miss Constance Folsom, Mr. and Mrs. S. Parkman Shaw, Miss Anna B. Shaw, Miss Helen Parrish, Mr. and Mrs. George E. Turnure, Mrs. J. Frederick Schenck, Miss Aleid Schenck, and Mrs. Frences C. Bartow.

INTIMATIONS

Aspergren.—Mr. and Mrs. John Aspergren, who have been spending the past month at the Ardsley Club, Ardsley-on-Hudson, have sailed for Europe.

Bangs.—Mrs. L. B. Bangs and Master Nesbitt Bangs are at the Buckingham.

Barber.—Mr. and Mrs. Amzi Lorenzo Barber are at Ardsley Towers, Dobbs Ferry.

Blagden.—Mr. and Mrs. Arthur C. Blagden have sailed for Europe.

Crowninshield.—Mr. Frank W. Crowninshield has gone abroad for the summer.

Davis.—Mrs. Theodore M. Davis is at the Buckingham.

Dixon.—Mrs. William P. Dixon plans spending part of the summer at Ilseboro, Me.

Gherardesca.—Countess Alba Gherardesca, who has been at the Gotham, has sailed for Europe.

Gilder.—Mrs. Richard Watson Gilder and Miss Francesca Gilder are guests of Miss Cecilia Beaux at Gloucester, Mass.

Hawes.—Mr. and Mrs. James W. Hawes will sail for Europe 2 July for a three months' trip.

Heye.—Mr. and Mrs. George Heye have taken the Oyster Bay place of Mr. and Mrs. W. H. Burgess for the summer.

Hoffman.—Mr. and Mrs. Francis Burrall Hoffman have taken a cottage at Southampton for the season.

Jones.—Mrs. Arthur Mason Jones, accompanied by her son, Arthur Mason Jones, has sailed for Europe, and will spend the summer abroad.

Meigs.—Mr. and Mrs. John Meigs have sailed for Europe.

Pardo.—M. Felipe Pardo, Minister to the United States from Peru, and his family, who have been at the St. Regis, have sailed for Europe.

Pell.—Mr. and Mrs. Theodore R. Pell are to pass part of the summer with Mr. and Mrs. Edwin Cramp, at Spring Lake.

Phelps.—Mrs. Sheffield Phelps, who has been in town for a few days, has returned to Teaneck, N. J.

Phillips. — Mr. David Graham Phillips will sail for Europe about the middle of July, and will probably remain there next winter.

(Continued on page 23.)

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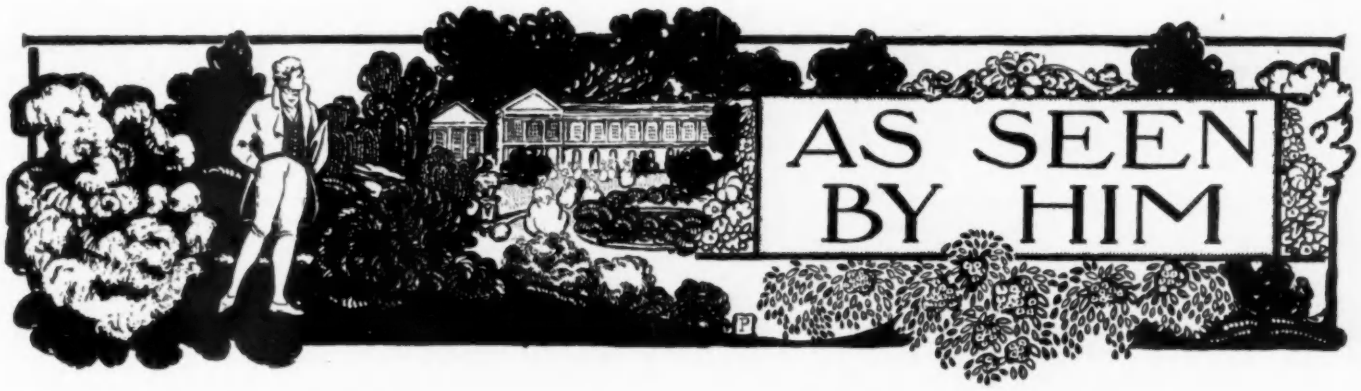
MRS. JOSEPH S. ULMAN AND HER DAUGHTER

THE NEW DOCTRINES OF RELIGION AND HEALING

DURING the last decade or two a surprising number of new religions and systems of mental therapeutics have made their appearance—most of them securing a considerable following, made up largely of erstwhile Christian church adherents—and as a rule they have this feature in common, that they lay the principal emphasis on mental influence. From Christian Science to Dr. McConnell's system of self-generating electrical therapeutics, the call is made on the will and the imagination to such an extent that in many instances, as in Vedantaism, their disciples are encouraged to develop concentration to a superlative degree. Probably few nations need training in this quality more than ours, the testimony of educators who have had large experience with the youth of various peoples being that the American of both sexes is sadly lacking in application, so that in so far as these latter day movements strengthen mental powers they are wholly commendable. But some of them leave much to be desired on the score of altruism, for their adherents are counselled to concern themselves so exclusively with their own development that the self-centering of interest takes practically no account of the claim of universal brotherhood which is so marked a development of the age. There is in many of these newer faiths nothing to take the place of the Love Thy Neighbor as Thyself, which is one of the fundamentals of the Christian creed, and this is an omission so serious that it should disqualify any system of belief from being accepted as a religion in the highest sense of the word. And what is most surprising is that many of those who turn their backs upon Christianity do not seem to realize that the new doctrines are ethically greatly inferior to it, and that no one can truly progress who accepts as truth a system of belief that largely ignores social obligation.

Together with the new religions are offered a number of methods of mental healing, perhaps the most widely known of which is the Emmanuel movement, that takes its name from the Boston church in which it was first administered. Most of these systems for the cure of disease depend upon the influence of suggestion, although some teach that cure can be effected by control of the electricity which every human being generates. However, the influence of all such efforts for the elimination of disease is in the direction of making preventable ill health more or less of a disgrace, and such discrediting is commendable, because if people found themselves blamed for the physical consequences of indiscretions and excesses, instead of, as now, treated with pity and special consideration, they would certainly exercise forethought and self restraint to a degree unknown to-day. These various varieties of mental therapeutics do not as a rule recognize the efficacy of drugs or physicians, and therefore it is not surprising that medical journals and physicians are seeking to stem the tide of new recruits by warnings of one kind and another, but the case seems to be a hopeless one, and the only way the medical profession can hope to hold its own is by following the example of the leaders of the Committee of One Hundred, studying diet, athletics and hygiene, and bringing their profession up to date. Even if the majority of the laity has not joined any of the new movements, a large percentage is questioning the infallibility of the regular practitioner and a word to the wise should be sufficient.



ON the "Glorious" Fourth I always go far away. Sometimes, I have been in Europe and celebrated the nation's birthday at a dinner, or even called upon the resident ambassador, minister or other representative, or attended a reception or a public banquet. My flags are raised, and I do all honor, but I cannot stand the noise. This is one experience in my country which is most distasteful to me. However, at Hillsley, I provide for the servants and the families of the different people employed on the place, and always give them a good time. My stewards and secretaries remain to represent me. It is naturally a small army for which to furnish patriotic amusement. I have never tried to enter into the details of management, but only keep the executive position with heads of departments reporting to me. It is impossible to run a country estate even on such a modest scale as mine—and now I am falling into the other national fault of figures—with a pay roll of less than $20,000. This is economy itself.

However, at the present moment I am far away from my domain, as I am enjoying the beginning of the dog days out at sea, on the yacht. The party with me, as usual, is small and carefully selected. We will take a week's cruise, and on our return will stop at Newport, although one does not do anything much there before August. I have long ago given up the idea of general entertaining. It is not even kept up in England to a great extent except in some few houses; and this for political reasons. King Edward VII is fond of small assemblages of intimates, and the world of London takes the cue from him.

Smart International Wedding

It is truly the American season, and I am delighted that I am on this side of the water. However, the cables brought us the most glowing descriptions of the pageant accompanying the wedding of Miss Whitelaw Reid and the Hon. John Hubert Ward. The Chapel Royal is small, but everything was well done, and for the first time the United States gave a truly imperial function, and so satisfied have we all been with it, that we are gradually becoming accustomed to what will exist in the future. I myself have always maintained that the dignity of this great nation should be upheld by its ambassador, and no one has given it such a setting as it should have had, until the appointment of Whitelaw Reid. I cannot remember when there was any wedding in diplomatic circles in Europe—at least one of consequence. It was in excellent taste, owing to the international character of the ceremony, to have had the assistant clergyman, the rector of the church in New York, at which the bride was a parishioner, and I am sure no more worthy representative could have been selected than the dignified and courtly Dr. Grosvenor. But the wedding is over and the ceremony witnessed by royalty and a congregation of most distinguished personages, was followed by a crush reception at Dorchester House.

Summer Plans

And now summer plans have been formed and soon we shall hear of friends returning from Europe and of the summer entertainments. At Newport, I am sure there will be but few general assemblies. The taste just now is for entertaining in limited numbers. After all, unless you can eclipse all others, what is the use? There is a strain of vulgarity in the brass band and bespangled sets, and there must be lavish display, and after all, everybody is bored stiff, after three or four experiences. There is seldom a variation in the programme. You ask about two hundred or more people. You have lavish decorations and a dinner, and you follow this, perhaps, by a vaudeville or variety—better name — entertainment, with "talent" from town. Then there will be dancing and then a sit down supper, and then more dancing, and then breakfast at sunrise. The next day all your guests will be in bad humor, and you will probably hear that your dinner was not good, and that the performance was stupid and so on. And Newporters—and I only speak of them as a class and as an example, as Newport is our representative watering place—are not always grateful. Can I forget the rush last summer for invitations for the fetes and dinners given in honor of the Swedish Prince. Was there not a story that one woman had invited some thirty people, and at the last moment, when it was found that another hostess was giving a larger dinner, and that the Prince would be at the latter affair, many of those who had received invitations for both, went to the first hostess and asked that they be released so that they could attend what they considered the smarter function. One woman actually went into hysterics because her hostess declined to have her dinner ruined by such desertion.

What a Daring, Thick-Skinned Man Might Do

I often have wondered what would prevent an adventurous man from attending a number of large dances at private residences or receptions without being asked, and thus forcing his way into society. Naturally he would not be obliged to have his card of invitation with him, and half the new hostesses do not know their guests by sight, and who would be the wiser? I heard of a climbing spirit who did this at funerals and who was always seen at the church immediately following the family, and dressed in deep black, and wearing a most melancholy expression. At Newport, in summer, there is an abandon which allows of almost anything, and I should think that any man would be welcome at some dances.

But, after all, what is there to be gained—returning to the subject—by giving one of these gorgeous midsummer night's festivities? Even in New York, we have not paid sufficient attention to our manners, and there are still some who remember the disgraceful behavior of guests at the J. Henry Smith musicale.

Farming at Newport

If there is to be an absence of "functions" at Newport, there will be much to enjoy in that earthly paradise. Even if you would not wish to mingle in the general melee, you can pass a most enjoyable time in the open, and there is nothing on sea or land but is at your command.

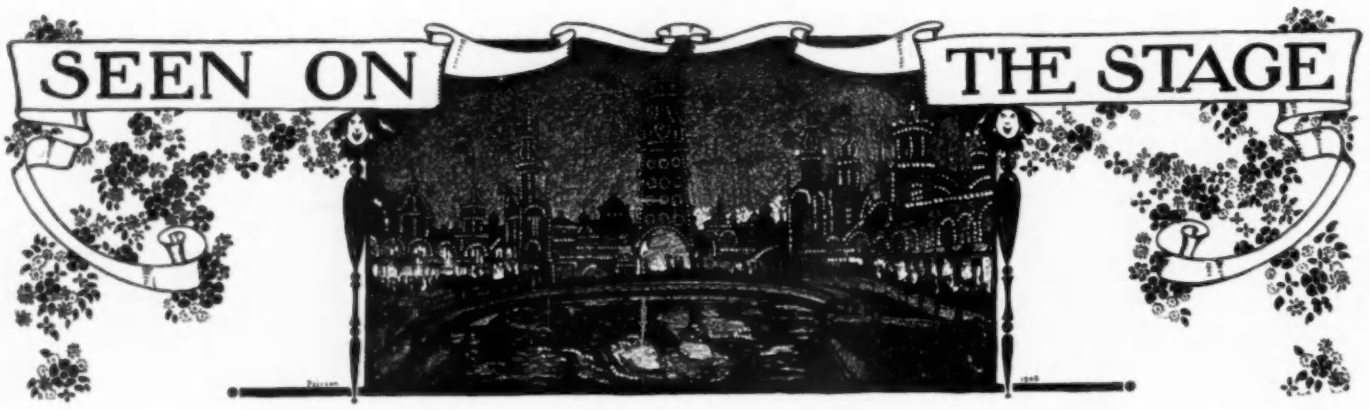
Sometimes I have been tempted to try farming in the vicinity of the town, but it is almost impossible to purchase property of this kind, although in Newport itself, there is much real estate which is in the market and going a-begging. It would be difficult to rival the two Vanderbilt farms, and I have always considered that in these places one found the perfection of gentleman farming. And location means so much, with roads for your motors and horses, and an arm of the sea at your very door, with your yacht, your motor boats and your yawls and other craft.

I shall watch with interest this summer the gathering of the clans, and shall probably see many changes. Of new hostesses, there are only a few, but there are otherwise quite a number of young couples, and among them the Sidney Loves—an appropriate name for the recently wed—the Henry C. Phipps, Jrs., and so on.

Mr. and Mrs. Pembroke Jones, who have almost rebuilt the Havemeyer house, are not to entertain there this summer, and the McK. Twomblys go to Europe shortly for the season. One waits to see who will set the ball a-rolling.

A Promised Novel by a Russian Grand Duke

I am rather surprised to see that the Grand Duke Michael of Russia is about to publish a novel, having as its theme his matrimonial experience, which has been most happy. His wife was created Countess of Torby by the Duke of Luxemburg. She was Sophie, Countess of Merenberg, when she married the Grand Duke, and the alliance is a morganatic one. The Grand Duke and the Countess Torby live an ideal life in England, and they have a charming villa at Cannes, where they are most prominent in entertaining. I say "surprised" because I consider the title "Never Say Die" and the revelations not exactly in good taste. I never could see why novelists felt obliged to use as material the most sacred personal subjects. Now and then we like to read confessions, if cleverly written, but lingerie intime, however dainty the texture, should not be aired in public; at least we do not expect such exhibitions from persons of the great world.



THE FOLLIES OF 1908

PRevious efforts fairly outdone must be the verdict credited to Mr. Florenz Ziegfeld's Follies of 1908, which was first performed at the New York roof, Monday night, 15 June. This revue is a summer show in the fullest sense; bright, snappy, breezy with tuneful music, a host of good-looking young women, varied costumes in plenty and incessant action. Something new on the stage every minute, almost, one might say. It is light, diverting entertainment, cleverly put together, and it should prove one of the most popular places in town during the warm weather.

As nearly everyone knows, the aim of these productions is to reflect the personalities and events of the past year which have been conspicuously in the public's eye. Mr. Ziegfeld's company does this with deftness, and there is never too much of any one individual or thing to get on the nerves, which, at this season of the year, are apt to be a trifle edgy. Of course the campaign feature comes in for its full share of consideration, and there are scenes showing a cabin of the Lusitania, the big tubes, the Nell Brinkley girls, and another in which several of the feminine portion of the chorus are garbed in unique costumes contrived to represent something approaching taxicabs with electrical contrivances which present a fair illusion to the audience.

One of the most laughable features of the Follies is the take-off of the recent fistic encounter (?) between an eminent member of the prize-ring and a well-known member of Philadelphia's exclusive set. Mr. Billie Reeves, whose eccentric tumbling is familiar to vaudeville patrons, and Mr. Watson, aided by various others, carry this "contest" to its conclusion with a skill that is admirable. While it appeals principally to those who have an intimate knowledge of the real gloved affairs, nevertheless its ludicrous side cannot be missed even by the uninitiated.

Messrs. Bickel and Watson, Arthur Deagon, and Misses Nora Bayes, Annabelle Whitford, Grace La Rue, Lucy Weston and Grace Leigh have the principal parts to carry. Mr. Barney Bernard is again present in his Hebraic impersonation, which is exceedingly tiresome, but, happily, he is not permitted to string it out to unnecessary length. It might be well to eliminate the song sung by Miss Weston, Be As Good As You Can, for it serves no purpose, and even if it did, the young woman in question has no suggestion of vocal ability and little mimic skill. Miss Bayes is clever, and her singing is always pleasurable. Her rendition of You'll Have to Sing an Irish Song was capital, and this is a song which will be whistled all over New York.

Mlle. Dazie danced with considerable vigor, but after Genee it is difficult to accept any other who is not near her in efficiency. The poses of the Nell Brinkley girls was one of the hits of the performance, and all the girls who participated in it won vigorous and prolonged approval. The book and lyrics are by Harry B. Smith, and Maurice Levi contributed the music. Mr. Levi conducted the orchestra, and we were almost inclined to forgive his posing for the one or two good musical bits he provided.

RICHARD CARLE IN MARY'S LAMB

MAry's Lamb, at the New York Theatre, is one of the lighter summer entertainments which has caught popular fancy and continues moving smoothly on with success. Mr. Richard Carle is a silly comedian, but he seems to have the knack of pleasing, not only with the writing of book, lyrics and music, but through the playing of his own part. This newest musical comedy, which is taken from the French, has moments of amusement, and concerns a meek, downtrodden man and his iron-handed wife, who is given the fitting title of the monarch.

Mr. Carle is a clever player and he knows just how and where to apply the touch of humor with deftness, but he is the only one in his company who has any just claim to superiority. Mrs. Elita Proctor Otis is the austere Mrs. Lamb, a role she was unable to play with a straight face, owing (apparently) to Mr. Carle's asides, and Miss Berta Mills was the niece whose engagement to the young man of her choice Mrs. Lamb opposes. Miss Mills is spoken of as a future grand opera possibility, but, in all truth, it must be said that her voice seems scarcely large enough to warrant consideration of any great promise. She needs vocal schooling very much, and her singing is too frequently out of tune to be pleasant. Mr. John Park has a pleasing voice, and Mr. Belcher's bass is good when he does not unduly force it. The remaining members of the company were capable without being above the ordinary. The posing episode, which was done with darkened stage and the aid of a white screen, did not seem to be specially popular. To say the least, it is very suggestive.

SKI-HI

SKi-Hi, which opened the Madison Square Garden roof, Saturday night, 20 June, seems somewhat affected by the heat. It limped painfully through its premiere with many a jerk and appeared to need bolstering up pretty generally all the way through. Mr. Charles Alpin shoulders the responsibility for the entire affair, book, lyrics and music, and while a first performance is bound to disclose many shortcomings which can later be eliminated, it would seem that here is something of a task. The company contains no names which are celebrities to Broadway. Misses Gertrude Black, Adele Barker and Lottie Kendall, and Messrs. William Conley, Harry Short and Frank Kelley are the principal ones, and they spare no effort to score. A very active and strenuous chorus was kept busy most of the time.

GOSSIP

THe Flag Lieutenant, by Major Drury and Leo Trevor, has just had a successful production in London at the Playhouse. Mr. Cyril Maude, who had the leading role, is spoken of in all the reviews as having won a well-deserved triumph. The Standard said that Mr. Maude played with brightness and unaffected simplicity. According to the critics, the stage never before has shown such a delightful representation of the doings of a great battleship.

Mr. Raymond Hitchcock and Miss Flora Zabelle have joined the Merry-Go-Round at the Circle Theatre. Parts in the production have been recently written in specially for them.

Miss Isabel Irving has been engaged by Mr. Henry Miller for the title role in Percy Mackaye's Mater, which is to be first produced in San Francisco some time in July.

Mr. William H. Crane, now in London, and who has just been reported as about to retire, denies that this is so. He likens his play, Father and the Boys, to a porous plaster which cannot be pulled off. It is well. We can ill afford to lose so able a player as Mr. Crane. He is good for our hearts.

The Merry Widow is now being presented in the roof theatre of the New Amsterdam, except for the Wednesday and Saturday matinee performances, which are given in the downstairs theatre, as heretofore. The management has installed a complete new production for the roof.

Next Monday night Bernardi will begin an engagement at Hammerstein's roof garden. This clever lightning change artist makes fourteen changes in fourteen minutes in view of the audience. He has just finished a three months' engagement at the Pavilion in London.

Bruce McRae has been re-engaged by Mr. Frohman to support Ethel Barrymore next season.

Charles Richman, the popular leading man of the Belasco forces has taken the management of a stock broker's office at Deal Beach, N. J., for the summer, and is said to be doing a thriving business.

It has been decided by cable between Charles Frohman and Ethel Barrymore that, for the time being, Miss Barrymore will postpone her intended appearance in Shakespeare's "As You Like It" in view of the surpassing London success of W. S. Maugham's "Lady Frederick," and the splendid part that play offers for Miss Barrymore's American tour next autumn.

SMART COMBINATIONS OF BATISTE, LINEN AND EMBROIDERY

FOR DESCRIPTIONS OF FASHIONS SEE PAGE 6

(Our Own Correspondent)

A CHANTILLY RACE SUNDAY SARTORIALLY REGARDED—THE SASH IS POPULAR—DIRECTOIRE GOWN WITH TWENTIETH CENTURY MODIFICATIONS — WHITE TULLE COAT — GOLD BULLION EMBROIDERY ON WHITE LINEN COSTUME—THREE LATEST WORDS IN GOWNS ILLUSTRATED

TOut le monde was at Chantilly Sunday. The Baronne Edmond de Rothschild wore her husband's colors on her hat, blue lilies with yellow stamens, huge flowers on a broad, flat, snow-white tagal straw hat, her gown in navy blue tussore draped tightly and obliquely across the front from bust to thighs, the stuff knotting under a shirred tussore buckle low on the left side and then falling in a cascade drapery that opened over a fine thick plisse of white mousseline, white silk stockings and black patent leather buckled shoes appearing when she lifted her long draperies. Her coat was in navy blue broadcloth, with long tight sleeves, long narrow tails, very decollete in front, and buttoning with two buttons only below the deep white tulle guimpe and soft white satin waistcoat, very effective this pure white dessous with the navy blue gown.

POPULARITY OF BLUE

Navy is immensely popular, the Princesse Duleep Singh was in navy blue silk draped closely about her figure and fastened at one side from arm to ground with large flat buttons covered with the same material. Long redingote of white tulle thickly and closely covered all over with navy blue soutache, waistcoat made of a piece of blue Chinese embroidery, and a long sash in fine black Liberty satin twined about the bust below the short waistcoat, twisted about the waist and hips, and knotted low at one side of the back with hanging fringes below the long redingote. Her hat was large supple white felt, heaped on one side only with aigrettes and plumes in several shades of blue, and no trimming at all on the other side, its turned up brim showing a facing of black satin. In a large white felt hat also was the Comtesse de Segonzac, this trimmed with two very long black quills and nothing else, the whole very flat and broad, setting low about the head and rolling up only a bit at one side. Her gown was white tussor, thick with soutache in a long Byzantine stole effect to the ground both back and front, a white Liberty satin sash enrolling her figure under this stole from shoulders to knees. Shoulder lines of all these gowns were high, bust small and high, sleeves long and wrinkled or plaited to the thumbs, ladders of trimming running down the outside of the arm. Mme. Georges Menier was in a white linen, the skirt of which was loaded with cut work of a very large pattern, a border of plain linen forming the two-inch hem that dragged. Her little mousseline de soie petticoat seemed to come only to the calf, for her slender black ankles and black patent leather shoes ccould be seen through the openwork embroidery. Her jacket was a sleeveless one, in rose colored pique made with a straight short flat stole effect both front and back, longer behind and wedged-shaped at the ends, the sides shorter and fitted into the figure. The stole portions were soutached in white and bordered with white cotton ball fringe. She wore a huge mob cap in rose velvet bordered with a ruche of white lace that hung down about her head, white aigrettes trimming it.

SASH WEARING

Every one with graceful waist and hips is wearing a sash, whether as a part of the gown or as an accessory to coat, skirt and waistcoat. The ruches above the ears vary in style constantly, sometimes the quilled tulle is piped in satin, sometimes peppered with tiny navy blue velvet daisies; sometimes tulle alone is used, but in variegated colors. Some ruches stand up crisply about ears and chin, others, made of lace, fall limply from the top of the choker to the base of the throat, partially covering the broad neck ribbon tied in a big bow at one side. Hats sit so low that, between brim and neck ruche, the face appears very mignonne and the eyes and mouth very bright and tempting. Very unusual are the newest hats, very flat, very broad, set very low, trimmed with huge scarfs of silk or satin, and with a single plume. Lingerie hats are made in high round Charlotte with huge head size but little brim, lots of ruffles about the head in a cap effect. A big flat yellow straw hat trimmed with a scarf of black satin has a plaiting in hemstitched white lawn standing up inside the scarf and surrounding the satin knot, another plaiting under the brim, very simple, amazingly inexpensive, but oh! so fresh and piquant. Large mob caps made of flowered organdie are lovely, shirred thickly about a centre crown piece, which is but the embroidered white lawn centre of some old peasant cap.

MORE COSTUMES SEEN AT THE RACES

Very beautiful, to return to the race day at Chantilly, was a high waisted sapphire blue crepe de chine gown of purest Empire line, with double skirt, tunic draped from the bust, bust very small and high, the underskirt absolutely without foundation, and, when picked up, showing a long, blue silk stocking of the same shade. Over this she wore a navy blue embroidered crepe shawl, deeply fringed, and a hat that was everything that was modern, a flat cherry colored straw lined with navy blue straw, both of the very light delicate textures in vogue this season, a wreath and waving panache in straggly navy blue ostrich plumage.

LIMP WHITE GOWN

Occasionally a pure Directoire hat is seen, with a bunch of plumes on the front, some standing up, some dropping down by the cheek, and with velvet strings; but in this case the accompanying gown is not too reminiscent of the same epoch, but markedly twentieth century. White muslin gowns, limp, soft, untrimmed and with long, tightly shirred sleeves, skirt hanging softly over one limp, lawn petticoat that is trimmed at the ankle only with a hemstitched hem, are to be worn with a large scarf of fine cashmire or Liberty silk draped closely about the whole figure, from bust to knees, attached with brooches, and needing a fresh adjustment with each wearing. One of these gowns for summer wear is in white mull with embroidered spots, and is draped with an Indian red cachemire scarf with embroidered border in purest Josephine fashion. Another is in cream mull dotted with little printed colored bouquets, this for the underslip. Over this a broad scarf in pale blue Liberty satin is drawn horizontally across the bust, waist and thighs, fastened behind to form a sort of Watteau, its ends forming a train, though the mull frock drags much less. The mull underdress is worn over one white mull slip that has no flounces or embroideries at the hem, so that the ankles are slimpsily veiled, and are clad in pale blue silk stockings and blue suede shoes.

WHITE TUSSORE EMPIRE

Another adorable little gown is a tight Empire sheath in white tussore, short enough to show the ankles, and bordered deeply with a white silk fringe headed at the knees by an openwork design done in the silk with baby tussore ribbons in a basket design studded with little ribbon daisies. It is worn with a short scant untrimmed petticoat, so that the skirt clings and the feet and ankles are very visible, as in the days of the Restoration, towards which styles our summer fashions seem to be leading us. Did I not see at the theatre this week several headdresses made of long sharp loops of wired ribbon, standing high and slooping backward, quite in the Queen Amelie fashion? With such short gowns it is noticeable that the accompanying shoes are very short vamped and high-heeled, and that slippers are more often seen than shoes. The frock of white tussore in question was completed by a tiny little short-waisted Directoire jacket in cherry colored faille silk, tailless, but with the short knot and ends of a black silk sash knotted about the waist under it.

WHITE TULLE COAT

One of the gowns going on to Ascot week consists of a long limp coat in white tulle entirely and closely covered with cherry color-

ed soutache, its sleeves very long and tight, its outline slender and flat to the figure; weighted by very heavily raised bunches of soutache scrolls on the hem. In front this opens widely to reveal a broad sash of pale corn colored Liberty silk wound about bust, waist and hips, and knotted low at the left side with longer fringed and heavily weighted ends, which hang over a trailing skirt of plain corn colored silk cashmire. The white tulle guimpe has much crepe lisse plaited about the ears, and a big cherry bow by one ear. The hat is in corn color with masses of aigrettes, and a facing of black satin turned boldly up from the face.

GOLD EMBROIDERY ON LINEN

Another gown, even more original, is in soft white linen made in a short scant straight but close fitting princesse, trimmed on each side of the skirt hem in a block as high as the knee with rich embroidery in gold bullion threads and gold bullion braid. From the bust there hangs a flat stole that reaches to the feet and is entirely covered with gold embroidery and gold soutache in Greek or rather Byzantine style, the back having also a stole but one that hangs to the ankle only, three heavy gold tassels weighting it, and touching the hem. The guimpe, long-sleeved and plaited, is in white tulle and untrimmed save for lacings and tassels in fine white linen cords down the outside of the arms, tulle frills framing the face. Over this there is to be worn a straight scant knee-long and sleeveless coat, a sort of a stole affair in the same white linen, almost plain, save for three huge cut-work rosaces embroidered in white linen and lined with a fine gold tissue, one of these in the centre of the back on the shoulders, the two others at the hem on each side of the front. It hangs open to reveal a lining of rich lapis lazuli blue Liberty satin, this satin turning back on each shoulder to form a sort of rever effect above the white tulle sleeves. The hat is a tagale straw with ostrich plumes and aigrettes and entirely in lapis blue, several large hat pins of carved golden horn, like Gothic rose windows, fastening it on.

THREE VERY NEW AND SMART MODELS

The three toilettes illustrated were worn at the Russian opera, and are suggestive of the "latest word;" the draped gown is in golden brown Liberty satin, full of golden lights, its embroidered bands set with olivines framing shoulders and bust that are veiled in flesh colored spangled net. Embroidered net in flesh color makes also the top of the second gown, giving thus the idea of an extreme decolletage, which preserves beautifully the graceful lines of a woman's bust and shoulders. The gown, that mounts only to the bust, is in green silk, and in green silk net is the scarf that drapes one shoulder, passes under the broad flat silk plait, front and back, and knots low on the opposite hip. As for the charmingly simple evening wrap it is in the fashionable shade of corn colored cloth with thick silk cords and tasssels in the same color and a lining of vivid nasturtium scarflet silk.

Paris, June, 1908. Aube de Siecle.

WORN AT THE RUSSIAN OPERA—PARIS

GLIMPSES

THAT—

Window shades suffer needless injury from dust and sun exposure—in houses closed for the summer. The tendency among careful housekeepers at present, is to take all the shades off their brackets, have them well wiped off and ticketed so that they will be easily returned to the proper windows in the autumn. In place of shades—which are useless as a dust protection—a white curtain muslin, one rather opaque, is put up so as to hang closely to the window sashes, from basement to top story. Those who prefer tans or green window muslin choose them. This change proves a great saving in the cost of shade renewals and contributes to a neater outward house appearance, as well as giving an additional fresh look to the exterior, when the house is put into living order in the autumn.

WHEN—

Families were inclined to spend the early summer in town the desirable coolness of effect—in covering furniture with white—was much more general than now. Gay chintz and cretonnes are the present craze, their advantage being they do not show the accumulation of dust, and have a cheerful look—if by chance the house should be occupied for a few days, after being closed. Long bag-like covers are also fitted over the window and door hangings, to which are fastened, on the inside, camphor or cedar wood pockets, to keep out the moths. Apartment life—with its want of closet room—has necessitated such contrivances as will lend safety to domestic belongings, which formerly were cared for in cedar trunks or closets when possible—otherwise kept in ample closets reserved for such purposes.

OWNERS—

Of town houses where lavish expenditure for furnishings and decorations are usually carried out in one of the Louis periods of France are choosing for their several other lesser residences equipment in the strangest contrast, selecting a refreshing simplicity that will accord with the entire change aimed at. Early English, Dutch and Flemish periods supply the needed inspiration, modified in the carrying out so as to include modern luxuries and sanitary arrangements. Of course, such furnishings are specially designed and fitted to the rooms to which they will belong. Where that outlay is not possible, and the circumstances financially are based upon a moderation of expenditure, a man or woman with some idea of drawing could, by consulting illustrated books on furniture of those periods, get suggestions which might be turned into original use by having the piece of furniture made by a cabinet-maker with some skill for carrying out a simple drawing satisfactorily.

EXTREMELY

Ornamental are the carved marble holy water fonts seen in Catholic churches, stationed usually on the aisles near the church doors. These fonts are of many sizes and degrees of ornateness, and in this country there have lately sprung up, especially in New York City, establishments which furnish every variety of sculptured marble or stonework for house interiors, for ecclesiastical purposes, for garden and terrace. These church fonts are placed in vestibules, or halls, and filled either with choice plants, greenery or flowers. Antiques in marble and stone are copied now by the numerous clever Italian sculptors residing in the city or its near vicinity.

THE NEWEST FASHIONS FOR

FOR DESCRIPTIONS OF FASHI

ONS FOR SUMMER EVENINGS

S OF FASHIONS SEE PAGE 6

What She Wears

THE TINT OF THE JUNE ROSE VERY GENERALLY WORN—TUSSORS AND NETS IN COMBINATION—EFFECTIVE AND DRESSY REDINGOTES

Everything smart bears the color of June roses, and what more lovely or capable of creating further loveliness and becomingness than this exquisite tint? Hats never were held in their trimmings to such loyalty to roses as this season, and wherever occasions occur for the wearing of indoor gowns rose-pink accents the ensemble, and sashes, slips, parasols—all accessories, in fact—show the tendency to keep in with this rose harmony.

One sees how prettily the tussors are managed, and how they are removed entirely from the traveling suit style they represented previously. A most dressy expression have those which are worn with over dresses of the new styles of net, in quite contrasting colors. At Garden City were worn a number of smart costumes last week, among them a very chic example, where a pale fawn tussor, its skirt fitted in princess style, was worn with a Nattier blue net overdress, its high lace chemisette filling in the neck opening. A border of tapestry fringe, old rose and blue, wrought into a quaint flower and fruit design, finished the edge of tunic, the sides of which were slit, and bordered the neck also, and the bottom of the wide half sleeves were thus trimmed. A quiet, harmonious study was this coloring, but very smartly distinctive in style. The hat of straw, closely repeated the shade of the tussor, and had wide swathings and rosettes of Nattier blue tulle, with two broad quills of the same rose tint seen in the trimmings, but fading out into a whitish grey. Long gloves of the same gray were worn.

Extremely effective was a gray linen costume for afternoon wear, plaited over with white lines. On the skirt bottom was a deep border of gray and white hand embroidery lightly interspersed with a pronounced transparent insetting of gray filet lace. With this skirt was worn a gray linen coat-tunic, a very odd second piece partially fitted to the figure, having short, full box-plaited coat tails in the back, springing down into a long close fit on the hips, and then fastening on the left side with buttons of gray linen, embroidered in white. The front of this coat fell into a tunic point sloping over towards the opposite or right side, where it joined the same hip seam with button trimming. The linen was entirely cut from under across the back and shoulders to give the same transparent effect of gray lace and embroidery seen on the bottom of the skirt. This open work of lace also had its sleeveless finish, so as to permit the under half-sleeves to be of the linen with an elbow flare embroidery and lace border. The fronts were open above the bust and quite low was the back also, showing a fine English eyelet embroidered guimpe. A severely plain white plaided linen parasol lined with rose-pink silk was carried while driving and long white gloves worn. Her white straw hat of Huguenot shape had its under brim faced with pink tulle of several thicknesses. A broad band of gray satin was draped close to the hat, while a large cluster of pink roses in two shades were packed together on the left side with charming effect.

Many of the costumes for ceremonious day functions involve such a variety of coloring in contrast one with the other that when the wearer dons her hat, parasol and gloves, the effect is strikingly showy. Few escape this result unless they plan out their own color combinations, which means, of course, that they have sufficient good taste to improve upon the modishness of the hour and are able to subdue every tendency to violence of color. We accept the spirit that leads in fashions from season to season very complacently, but we are not obligated to take up exaggerations, and who can gainsay but that this season is crowded with them?

Black mousseline de soie. Bodice and panels in skirt are of black chantilly over white silk. Fichu of black mousseline.

LONG COAT STILL FASHIONABLY WORN OUT OF TOWN

The wear of the long coat, in cheap fabric and forms on the street is a sure sign that the end of the mode is not far off. Out of town, however, the success of the fashion is quite secure. It is also rumored that both long and short silk coats are being worn abroad with waistcoats instead of the long favored ornate lace and embroidered batiste blouses. That obviates the necessity of taking off the coat. These waistcoats are made of numberless fabrics—linen, pique, cretonne, silks, laces and for cooler days suitable materials are to be chosen such as chiffon cloth, velvet and suede. In spite of woman's love of novelty the excessive heat of our summers will predispose the majority to remain loyal to the lingerie blouse. There is no sign, however, that chemisette or guimpe stocks are to be lowered, but quite the contrary, they rise up to the utmost, pointed high behind the ears. Besides these are two-inch ribbons of silks of the same width trimmed with narrow tulle edgings on either side, to be worn as necklets in addition to the wider ruches that have been constantly seen of late. These are worn fitting close to the neck and fastened at the back with a bow and short ends of satin ribbon.

REDINGOTES FOR DOWAGERS

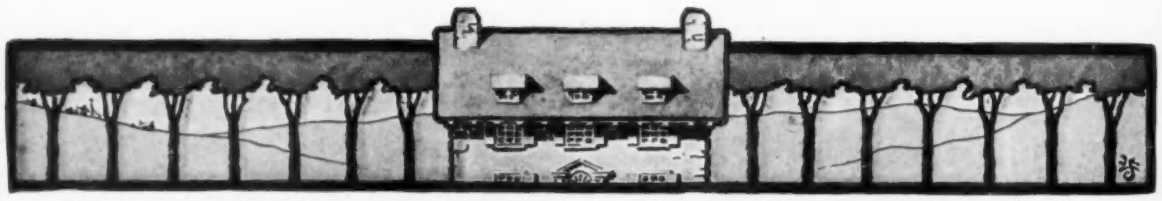
Separate redingotes somewhat longer than the three-quarter coat, are among the luxuriousness of the season's fashions for a dowager's wear. Redingotes are made of silks—peau de soie, for instance, and of nets and tulle. The latter are worn transparently, or with a slip. When of silk, a fine silk cord or braid covers the surface with handsome passementerie ornaments of silk, or they have a surface of jet, worked altogether with transparent intervals in the design of lace. Such a coat is cut quite decollete in the neck, and is very open in front, as well as slit up at the back and sides. Some of the ends are drawn in at the bottom, then weighted with tassels, usually most ornate ones. There is a special elegance in this ensemble, for the bodice lace trimmings of the gown worn under are well displayed, and there is always some gold or silver embroidery seen upon a short vest attachment.

Robe of blue satin crepe. Bodice of filet embroidered and trimmed with satin bands.

White mousseline de soie, trimmed with filet net applied with shadow printed cretonne flowers.

SIMPLE FROCKS FOR SUMMER DAYS

FOR DESCRIPTIONS OF FASHIONS SEE PAGE 6



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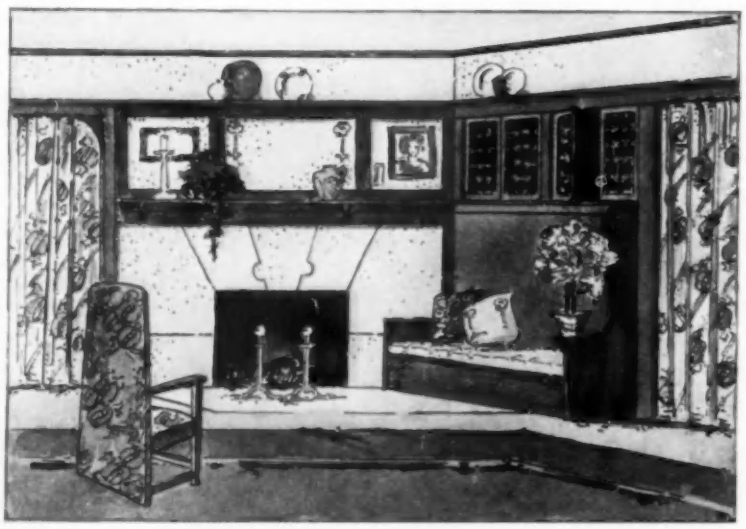
PART II

ONe color is no more expensive than another and so the home maker may as well select a color scheme which will be attractive. The woodwork in the hall, dining-alcove and living-room may be stained green. Having the woodwork all in the one color gives the effect of one large room. Green is the best color, because it gives a good stain to any wood and may be used by the poorest painter, whereas the other colors may be spoiled in the putting on. The hall is very small and should therefore be treated simply. The walls may be hung with lavender striped paper. There is an inexpensive screen effect shown in illustration No. 1, which is very simply made and may be used between the living-room and dining-room instead of the curtains if preferred. It has 5-inch square posts reaching to the ceiling, with plain, sawn brackets at the top. The screen is made with 10-inch boards with heart-shaped holes sawn out, as shown in the illustration. There are plain, square balusters and posts up the staircase.

The walls of the living-room and dining-alcove are left in the rough gray plaster. The facing of the mantel in the living-room is lined off when wet, as shown in the illustration, and tinted in deep orange. The center panel has a stencilled design of lavender flowers with bright orange centers and green leaves.

The window draperies and portieres throughout the lower story are of printed linen of modern design of bold figures in lavender and greens. The window draperies are made with a narrow valance, and the curtains hang straight to the sills. Inside these, there are sash curtains of simple muslin or scrim. These sash curtains should be used throughout the second story as well. If one is willing to take the time and trouble to do the work required, a plain lavender linen or unbleached cotton dyed lavender can be used for the window draperies and portieres and a border stencilled across the bottom of the draperies and across the valance. Another idea would be to use the same plain linen and make the borders by sewing on a strip of figured material.



NO. 2. LIVING-ROOM

Illustration No. 2 shows an inexpensive treatment for the living-room fireplace, with the seat built in and the casement window over it which opens on the hall. The fireplace is faced with gray cement, the same color as the plaster walls. It has a simple mantel shelf, which is stained green like the other woodwork in the room. The furniture in the living-room and in the dining-alcove as well is in simple modern design, and is stained green to match the woodwork. This will give a more restful effect than to use a different color. So many people nowadays are interested in the making of their own furniture that one might suggest that the arm-chair shown in the illustration may be very easily made. It may be of wood stained green, or it may be covered with the material used for the draperies.

NO. 4. SIDEBOARD AND CHINA CUPBOARD

The dining-room furniture should also be stained to match the woodwork, and it should be as plain and inexpensive as possible. A round table with little, straight, tapering legs would be the best for the dining table, and simple chairs may easily be bought which will go very well with this. Illustration No. 3 shows such a chair. There are also simple sideboards, with straight, tapering legs, which are very suitable for this room, and if one wishes to add to both the convenience and appearance of this, a cupboard may be added, as shown in illustration No. 4.

The bedrooms, instead of having the iron or brass beds, which are fast going out of favor, have modern wooden bedsteads in very simple design. With these, plain bureaus, dressing-cases and chairs are used, all stained or painted in the same tone and harmonizing with the colors in the wall paper. The woodwork in the bedrooms is also stained in the same color as the furniture. These tinted sets are much less expensive than mahogany, and much less common and more attractive than the plain white furniture.

All sorts of touches may be added to a house of this kind, provided one is handy with tools. There may be hammered brass plates and hand-wrought hardware of all kinds for the doors, stenciled designs on the furniture, and a hundred and one little ideas carried out toward making the house individual and interesting.

A MODEL DRESSING ROOM

IN a certain modern country house the dressing room opened out of the bedroom, which is all rose colored draperies, and furnished in bird's-eye maple with brass trimmings.

Next to the dressing room was the most complete bathroom, containing a large tub with shower, a small sitz bath, a deep oblong toilet bowl, and a tiny set porcelain tub. There was also a small bowl with just a hot water faucet built out from the wall, so that one could sit and steam the complexion in comfort. The room was entirely tiled, and above the bowl was a glass cabinet containing all of the modern toilet luxuries.

Now for the dressing room plan. On one side was a wide cheval glass reaching to the floor, and having two adjustable side mirrors, and directly opposite was its counterpart, so one could see on all sides. To the right of the mirror were shelves holding all kind of gas and electric appliances for waving and curling the hair, brushes, combs, etc. On the left was a cabinet on a long swinging brass arm, its drawers containing all the toilet accessories. Large closets lined one wall, these having sliding doors used for gowns and wraps. Three deep drawers were built in for silk skirts and lingerie; three more were for footwear of all kinds, from ball room slippers to rainy day boots, while one velvet-lined airtight drawer was for gloves.

One closet was devoted to rainy day and automobile togs.

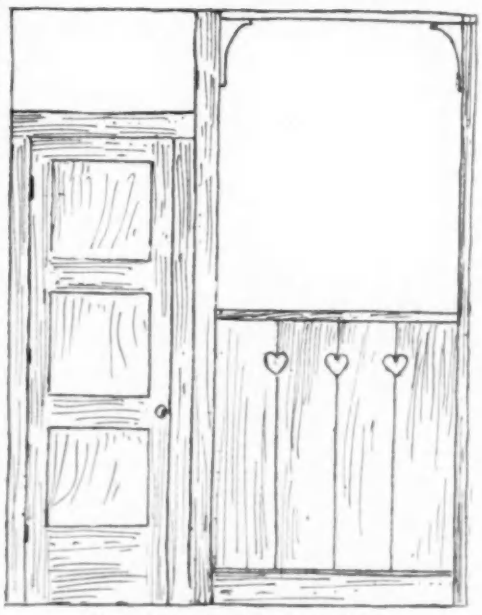
On the other wall was a rack containing boxes from six to eighteen inches high and from thirty to forty-five inches in length. They were covered with pink flowered cretonne, with brass hinges and handles, and had a big pink bow on each end. These contained the shirt waists and dinner dresses and ball gowns. A tag on each gave its contents, and saved useless handling.

A small white safe, a large brass bound cedar chest, a low shoe chair, a stool to sit on to have the gown buttoned or laced, three low backed chairs, and a pink velvet carpet completed the furnishings.

There were convenient brass brackets and frames to be used during quick changes, or in process of the toilet. Quantities of tissue paper were used in protecting articles from dust; black tissue was used where there was tinsel or spangles to keep from dampness, which tarnishes them so easily.

The electric lights surrounding the mirrors were so arranged that any effect could be had, even that of the footlights.

Three hampers were in use, marked respectively "Cleaners," "Laundry," "Dressing room," the latter containing silk stockings, and other things too dainty and costly to be allowed to leave the maid's watchful care.



NO. 1. INEXPENSIVE SCREEN EFFECT

The hat case accommodated twelve hats. There was a long drawer for parasols and umbrellas, and a case for fans and girdles.

Is it any wonder that "Madame" is well gowned and groomed coming from such a dressing room?

Correspondence on any subject pertaining to architecture, alterations, house furnishings or decorating is given careful personal consideration by Miss Chapman.

NO. 3. DINING-ROOM CHAIR

SEEN IN THE SHOPS

[Note.—Readers of Vogue inquiring for names of shops where articles are purchasable should inclose a stamped and addressed envelope for reply, and state page and date.]

NO woman who appreciates the unlimited uses of stenciling as decoration for household purposes or wearing apparel will fail to welcome, with enthusiasm, the full supply of stencil designs that have been put on the market by a well-known art designer. The list includes motifs suitable for borders, scallops, infant's garments, suits, hats, doilies, sofa pillows, curtains and many other uses. With each design purchased are sent full directions for the work, and special patterns are made to order at short notice. One may have either the perforated pattern and cut one's own stencil, or for a little higher price the stencil already cut can be secured. If one buys the perforated pattern, enough stamping paste is supplied with it for transferring it to the stencil board, without extra charge. Large cakes of the stamping paste cost 10c. Tubes of oil paint for stenciling cost from 10c. to 20c. each, the price depending on the rarity of the color; stencil paper 15 x 20 inches, 10c. a sheet, and 20 x 30 inches 15c. a sheet. We are illustrating a number of designs so that readers may have some idea of the collection. In sketch No. 1 is given a waist arrangement, with collar and cuffs, in a tulip motif. The perforated pattern of this is to be had for 50c., the cut stencil for $1.00. The second drawing, No. 2, reproduces a lovely border for either hangings or dress materials in a conventionalized dot and leaf design. The width is 2½ inches, price 15c. for the perforated, 50c. for the cut stencil.

Sofa pillows, blotters, picture frames and boxes of various sorts may be charmingly worked out with the poppy and scroll that appears in the third illustration. Cretonne hats are lovely with stenciled pattern, and this one would arrange well for both crown and brim, a natural color linen being used for the hat. Its

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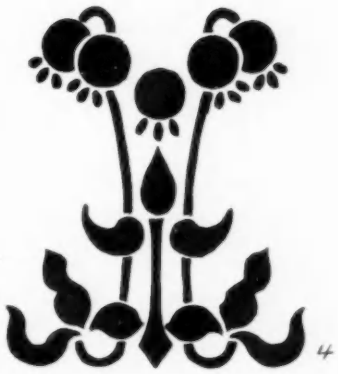
cost is the same as the previous one quoted. For this sum also may be had the bold and effective motif of the fourth sketch (No. 4) or the more delicate one in No. 5, both of which are suitable for borders of gowns. There is no end to the possibilities of stenciling, and it is a most fascinating employment for leisure summer hours.

MONOGRAM PATTERNS

are provided by this firm and make it a simple operation to mark one's lingerie and household linens at home. These letters from ½ to 3 inches high cost 25c; 3 to 6 inches, 50c; 6 to 9 inches, 75c; and 9 to 12 inches, $1.00. There are so many other patterns of interest to women put forward by this firm that it would be well worth while to send to headquarters for an illustrated catalogue. College emblems and ecclesiastical designs are included in the list.

JEWELED SETS FOR MEN

These are in excellent imitation stones, cut cabuchon, and encased in a leather box, velvet lined. There are six vest buttons, three small studs, a scarf pin and stiff cuff links, in either jade, sapphire or moonstones, at $4.95.



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DAINTY HANDKERCHIEFS

match summer costumes and finish off the color scheme attractively. A fine linen plaided in a tape line is scalloped by hand in green on the edge. This is very good value at 65c. Waved blue stripes are used for the border of another, with a solid blue narrow hem joined to the handkerchief with hemstitching. Price, 75c. A little fancy handkerchief has scrolls of polka dots in the corners, enclosing a blue daisy. There is considerable needle work on this and it costs $1.50. Another has two light blue hems or tucks at the edge with a white hem on the outside, all hemstitched in the finest manner, and sells for $1.

CHILDREN'S HANDKERCHIEFS

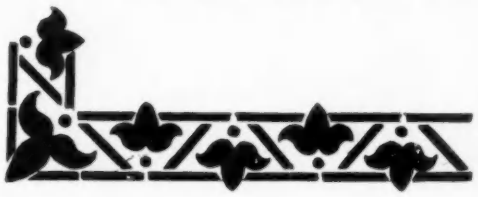
All sorts of nonsense rhymes and ludicrous figures of animals, clowns, etc., are printed on these in gay and fetching colors and will serve to amuse the little ones. They cost 6c each.

FLAX CLOTH FOR HANGINGS

The texture of this material, a very rough, coarse weave is exactly suitable for camp or cottage, and it comes in good shades of all the standard colorings. It is cool in effect, and yet not too flimsy for seashore fogs or for the rough and ready needs of the mountain bungalow. Brown in this fabric is a delightful golden tint, an old blue a delicious shade, while the reds and greens are lovely. It may be used for portieres, for couch and cushion covers; in short for any and all upholstering purposes. Its width is 50 inches. The price $1 the yard.

CRETONNE HAND BAGS AND POCKET BOOKS

carry out the latest fad for this fabric as a dress medium and are most dainty and fetching. A shopping bag of this description mounted on a gilt frame and hanging from a link chain costs $4. The lining is an old blue moire fabric. A pocket book of cretonne is also attractive, oblong in shape with a strap across the back. It fastens with a gold lozenge as clasp and has a separate compartment inside rimmed in the metal. This sells for the same price



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as the hand bag. The designs are floral, the colors old rose and green, or brown and pale blue.

ARGENTINE CLOTH

is excellent for the protection of pictures, bric-a-brac and mirrors when the house is prepared for summer. It is in texture like tarletan but glazed over with a substance that makes it both dust and damp proof. It comes in pieces containing 16 yards, and is 50 inches wide. The white costs $2.75 the piece, and colors, of which there is a variety, $3 the piece. No more practical nor efficacious material for this use has been found.

FAILLE SILK WINDSOR TIES

either hemstitched or plain come in scarlet, crimson, dark blue, black, brown or black and white check at 25c. The quality of the silk is recommendably good.

NEW HAIR FASTENER

An excellent little contrivance is this for twisting round the hair to hold it in place before coiling, far better than the ordinary elastic, which breaks and tears unmercifully. A silk elastic loop is attached to a round button, over which it fastens after being carried around the hair. Price 5c each.

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INEXPENSIVE KID BELTS

come in tan, green, black and white, with a square brass buckle at the front and an oblong one at the back, centred by plaits of the leather. The girdle itself is straight in shape and perfectly plain. Price, $1.00.

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BARGAINS IN CHILDREN'S BATHING SUITS

Dark blue mohair of a very good quality is used for these, the waist being made plain, and in one with the bloomers, the plaited skirt being separate. A square white collar is braided in scarlet soutache and a wider silk braid in which red and white are mixed. The short, puffed sleeve is gathered in on an elastic. One may have this in sizes from 8 to 14 years at $4.50.

WHITE LISLE STOCKINGS

embroidered in small figures in white silk are more becoming to the foot than the plain, and no more expensive, as they cost only 50c the pair. The quality is sheer and the patterns conventional designs, such as circles, ovals, squares and diamonds.

NEW WHITE BUCKSKIN LOW SHOE

This is brought out by a leading house and is proving to be the popular shoe of the summer. Its perforated tip is cut with a point that lies well up on the vamp, and an oblong buckle of buckskin is set over the double eyelets. This may be removed and a ribbon bow substituted if preferred, though the appearance of the shoe is trig and neat in the extreme. There is a tongue, but so short a one that it hardly shows above the buckle. The heel is of leather. Price, $8.50.

STAMPED PATTERNS FOR UNDERCLOTHES

on an English nainsook, sheer enough to suit the most fastidious, yet substantial and practical for wear are shown in a great variety of designs. About the necks of corset covers, chemises and nightgowns, there is an eyelet and scallop. One can rely on the sufficiency of the material provided and the exactness of the design to the requirements of the particular garment. The prices are as follows: drawers 41c; petticoats $1.59; chemises 49c; corset covers 24c; nightgowns 89c.

STOLE JABOT WITH CROCHET EDGE

Sheer handkerchief linen is laid in plaits with a hemstitching inside at the lower border and on the edge is Irish crochet in a triple scallop. Price, $1.25.

THE OUTING BRASSIERE

is a model of this indispensable garment brought out this year, in idea after the one which is already firmly established, but with new points introduced that add to its practicality and comfort. It fastens in the front; bias widths, stitched at the edges, shaping into the middle top, giving just the right curve to fit smoothly and evenly over the bust with much support and firmness for the fullest figure. Two buttons fasten the converging pieces, while below there are two bias panels that point off at the side, crossing one over the other, giving absolute flatness below the waist and tying with tapes at the back. Two grades of material are made up in the brassiere, both batiste and both lace trimmed; one substantial, though by no means thick or clumsy for sporting and every day wear; the other light and sheer for one's elaborate gowns. The woman who wears this garment will no longer be disfigured by round and stooping shoulders, as it gives support to the back and draws it erect and upright. It is used in place of a corset cover, and acts as a complete covering to one's corsets and underwear, so that the very thinnest waists may be worn without fear of discrepancies beneath. The prices asked are $1 and $1.50, according to the weight of material chosen.

THE NEWEST BOOKS

Charles Rann Kennedy's highly successful symbolistic play, The Servant in the House, is issued in book form by the Harpers ($1.25), and it makes a very readable volume. Such a play could hardly have had a serious hearing twenty years ago, but the idea of brotherhood has been making itself felt in these latter days, even amid the din of the market place, and just because that din was never fiercer than at the present moment. Mr. Kennedy has boldly placed symbolism and realism side by side in this play, and his reward has been a triumphant success in the strange juxtaposition. He makes the reader feel that the coarse, noisy, violent, ignorant cleaner of drains is after all the brother of every man, and that none of us can escape our duty toward him as such.

You may read Monologues (Charles Scribner's Sons, $1), by Beatrice Herford, but you must not recite them in public or private unless you are content to be liable to pay a fine or possibly go to jail, for she means to invoke the U. S. Revised Statutes against violators of her copyright. Miss Herford's little sketches suffer in the absence of her own recitation with its accompanying subtly significant action, but they are well worth reading. Nobody shows better than she the vulgarity of American life in some of its phases. The six sketches here given are part of those with which for a good many years past Miss Herford has delighted well-bred audiences in drawing rooms and public halls. The Sociable Seamstress, The Piazza Ladies and A Professional Boarder are all intensely American; so, too, in a different way, is The Country Store, and A Lady Packing is characteristically British. Miss Herford may prove a genuine missionary if her book is read by those who most need its lesson. Oliver Herford's illustrations give fresh point to the text.

T. Edgar Pemberton's Memoir of Edward Askew Sothern, published nearly twenty years ago in England, is re-issued by The Knickerbocker Press of New York in a paper bound illustrated edition, with a prefatory short sketch of E. H. Sothern by Jackson D. Haag. Of course, the revival of Lord Dundreary, surely one of the most interesting of recent histrionic manifestations, is responsible for this new edition of the elder Sothern's biography. The book is quite worth the time that one must take to read it, for E. A. Sothern was much more than a highly popular actor. Among other things he was a rider to hounds and a persistent and most amusing practical joker. Be it said to his credit his practical jokes were really often elaborate little comedies, not mere vulgar attacks upon the physical comfort of friends and acquaintances.

What to Have for Breakfast (Putnams, $1), by Olive Green, looks fresh and attractive in its checked gingham binding. It gives scores of recipes for cooking eggs, preparing pancake batter, providing substitutes for meat, and the most tempting methods of presenting fruit and cereals. There are besides 365 breakfast menus suitable to families of moderate means and normal appetites. Author and publisher unite in saying that they have issued the book because "there is no other like it," which you may accept as a simple statement of fact or as a boasting challenge.

Robert Underwood Johnson's Poems (The Century Company, $1) are now issued in a second edition, as they well deserve to be, with the addition of many new verses. There is great variety in these poems, and Mr. Johnson is especially happy in his occasional verse, which rarely has the perfunctory air of many such attempts, and usually shows genuine poetic quality. The Absent Guest is a perfect poem of this kind. Some of the short lyrics are delightful by reason of the happy phrasing in which simple and natural sentiments are set. Love Once Was Like an April Dawn is a good example of these little lyrics. Mr. Johnson is no lover of war, but his martial poems are vigorous and ringing. A very sweet and strong love lyric is The Tryst. There is fine literary quality in the poem addressed to the late Edmund Clarence Stedman and entitled To One Who Never Got to Rome. Mr. Johnson has a delicious poem on October, but, like too many of our poets, he slanders November, a month that is rarely other than delightful anywhere on the Atlantic coast south of the 45th parallel. It is pleasant to think that poems such as these, rich in feeling for the beauties of Old World civilization, yet genuinely patriotic, distinguished for sympathy with fine causes and fine personalities, and marked with a lofty idealism, should get themselves sung amid the sordid struggle and distracting rush of the greatest American city.

The Mother's Year-Book (The Macmillan Company, $1.25 net), by Marion Foster Washburne, is a little work intended as a complete guide to the young mother for the treatment of her child throughout its first year. There is much sound practical advice in the book, and some interesting information based in large measure upon Preyer's famous work on child-study. Clothing, food, baths, sleeping, and a dozen other subjects are discussed. It is a little surprising to find that although "kissing" is mentioned, the author does not lay down what should be an absolute rule, that no one shall kiss the baby on the mouth. The advice to sterilize milk bottles "once a week" certainly does not demand too much of the vigilant young mother. It is a pretty safe rule that no book of this character should be accepted as a guide without the approval of a physician or of some wise and experienced woman of mature age.

Clarence M. Weed, a teacher of nature study in the Massachusetts State Normal School at Lowell, has written Wild Flower Families (J. B. Lippincott Co., Philadelphia, $1.50 net), a book intended to enable the boy or girl unskilled in botany to recognize the common wild flowers and to give such pupils general notions of floral structure and functions. The author thinks the book will be available in any grade from the fifth up. There are questions at the end of each chapter intended to emphasize important matters, and the 83 illustrations are likely to be of great help to the student. The book will be found useful and interesting by many who do not expect to make it part of their school curriculum.

Three highly symbolistic plays are brought together in the volume entitled The Unicorn From the Stars (The Macmillan Company, $1.50), by William Butler Yeats and Lady Gregory. These plays are in prose, and they were written for the little company active in the Irish dramatic movement at Dublin. Others than Irishmen may be pardoned for finding the extreme symbolism of Mr. Yeats in these plays a bit dry and puzzling. We really prefer him when he writes verse, such as made The Land of Heart's Desire so elusively delightful.

Sam Walter Foss writes verse that is filled with optimism and human sympathy, as one may see from his latest volume of songs of the Average Man (Lothrop & Lee, Boston), a collection in which the humorous and the serious are about equally mingled. Perhaps Mr. Foss would have less popularity as a writer for the newspapers if he eschewed humorous verse altogether, but he would certainly enhance his fame as a poet if he wrote only serious verse. His Prefatory Poem strikes the keynote of this volume, and expresses in rhyme what Whitman so often expressed in other forms of verse —a faith in the essential oneness of the human race, and the essential goodness of men. Among the best poems in this volume are those entitled The Gods, The Creedless Love, A Sailor of the Seas, The Cosmic Way, and The Saving Salt. Among the humorous poems one of the best is The Song of the Library Staff. The best of Mr. Merle Johnson's illustrations are those that accompany this poem; as to the other pictures, the book would be much better without them.

Still another version of the Wagner librettos is given in The Wagner Stories (McClure, Phillips & Co.) by Filson Young, who prefaces the tales with a sensible little note on the proper preparation for hearing the operas and promises his readers as little of musical technique as may be. What he has done is to sketch the plot of the operas in very good, simple narrative form, with an occasional hint at the motif of the music. The verse occasionally thrown into the narrative is by Eric Maclagan, and very well done. There is nothing in this version of the Wagner stories to alarm the novice in music and there is much to charm and interest the mere seeker after romance. They should be able to stand by themselves as stories without reference to the operas, and they should be helpful to those who are about to hear the Wagner music for the first time. Mr. Young's style is well suited to the narrative, for it is simple, yet without any affectation of the archaic, which so often defeats the real object of those who seek to compass simplicity.

RECENT FICTION

The C. W. Dillingham Co. has recently published The Round Up, a romance of Arizona, novelized from Edmund Day's successful melodrama by John Murray and Mills Miller. The story contains plenty of action, sentiment and humor, and is, no doubt, fairly true to life. In the novel, as in the play, the most original and interesting character by far is "Slim" Hoover, the rotund Sheriff, who was as quick on the draw as he was ready with repartee. The book is illustrated with scenes from the play.

On a Margin, by Julius Chambers (Mitchell Kennerley, $1.50), is another terrifying tale of Wall Street. Frenzied finance, conscienceless villains, corrupt statesmen, cold-blooded, astute millionaire operators, and a girl or two, have their various parts to play in the weird melodrama provided by the author. The story, divided into four parts—The Promise, The Struggle, Vengeance, and Retribution, is exciting enough, although incoherent, crude, and far outside the pale of probability.

Harold MacGrath's novel, The Lure of the Mask (the Bobbs-Merrill Company) opens with a midwinter night scene in the streets of New York, and speedily takes the reader to Italy and the loves and hates of mingled Americans and Italians. Mr. MacGrath's New York policeman is hardly true to the real thing, but he does better with his men about town, or at least with their superficies. It would be mere pretence to say that the story has any value dependent upon display of character or even of true passion. In fact, it is a thing of glittering incidents and of rather futile mystery. Harrison Fisher and Karl Anderson contribute highly decorative and well drawn illustrations.

It does not often happen that a tale of mediæval knights and clerics is written with restraint of style and a minimum of blood and din, but A Bottle in the Smoke (R. F. Fenno & Co., $1.50), by Cooke Don-Carlos, deserves at least this much praise. It has also the merit of a really good narrative style, and is decorated with many effective descriptions. The author has not escaped the besetting sin of archaism, as one may see by the recurrence of such sentences as "Why scurvy knave, I'll have thee whipped," but if the reader accepts such things as inevitable, the book will prove sufficiently entertaining to excuse worse offences.

Mrs. George Sheldon Downes, as a novelist, would seem to belong to the old-fashioned type, of whom Mrs. Mary J. Holmes was the most popular exemplar. Gertrude Elliot's Crucible, by this author (G. W. Dillingham Co.), is a thoroughly conventional story that will, no doubt, interest many readers. The heroine, reduced from affluence to poverty through the rascality of her guardian, magnanimously forgives the latter and starts out to support herself as housekeeper in a wealthy family. It is scarcely necessary to add that this family had a hopeful son who fulfilled all the requirements of a machine-made hero. The story, if glaringly obvious, is entirely harmless.

Bahama Bill, by T. Jenkins Hains (L. C. Page & Co.) gives the title to a collection of sea tales relating chiefly to the wreckers that rendezvous about the Florida reefs. Bahama Bill, who figures as the hero in each story, is the mate of the sloop Sea Horse, and a huge West Indian negro of enormous strength and marvelous skill as swimmer and diver. One or two of the yarns are worth reading. It is at least to be said of this author that he knows how to write convincingly of sea life.

Mary Imlay Taylor will be pleasantly recalled as the author of that charming romance entitled Lady Clancarty. In The Reaping (Little, Brown & Co.) Miss Taylor has attempted a modern story of complex conditions in Washington society. The hero, William Fox, is one of those great-souled and marvellously brilliant young congressmen, with whom we have long been familiar in the pages of fiction. At an early stage of his career Fox believed he had won the love of Margaret White, a beautiful and conscienceless woman, who suddenly threw him over to make a wealthy match. Some years afterward the hero, grown vastly more discerning of womankind, gives his whole love to a very charming and sincere girl. When, however, the erratic sweetheart of other days actually went to work and secured a divorce from her husband in the hope of tasting matrimonial happiness with our young congressman, as the only man for whom she ever really cared, the outlook was dubious for the nice girl, while, to say the least, Fox found himself in a delicate situation. The Reaping is not without merit, but is vastly inferior to Lady Clancarty.

From the McClure Company comes a rather sprightly mystery and love story, entitled The House of the Lost Court, by Dona Teresa de Savallo, Marquesa d'Alpens. A delightful American girl and her mother, after leasing an ancient English country mansion, make the happy discovery that a real mystery is associated with the place. From village gossip the new tenants learn in due course that the old stone house was once said to contain a small inner court, which for some dread reason had been walled up centuries ago. The plot thickens materially when it is proved that the court still exists, and is actually inhabited by an unfortunate young nobleman, who, having been unjustly accused of crime, very wisely took this means of secluding himself. The plot is fantastic and rather clever, and several of the characters are exceedingly well drawn. We may add that the love interest very nearly, if not quite, dominates the mystery element in The House of the Lost Court.

The Supreme Gift, by Grace Denio Litchfield (Little, Brown & Co.), is another instance of the machine-made novel, that is, however, written with considerable grace of style. Joan Kelden, motherless, beautiful and generous, having come into a large fortune, agrees to relinquish the property to a wicked admirer of hers on the submission of proofs that he is the rightful heir. Then the girl is persuaded to consent to marry the villain if he will promise to devote the money to philanthropy. Unfortunately, Joan passionately loves a promising young poet, and the mere thought of giving up the bard precipitates a decline, which furnishes an excuse for a deluge of lachrymose sentiment, and ends in death. All the characters are puppets, but the heroine is simply a bore. Had her unworthy father died and her mother lived, it is not impossible that poor Joan would have developed more backbone. Let us hope so.

Jacquette: A Sorority Girl (Duffield & Co.), by Grace Ethelwyn Cody, is an unusually successful attempt at a story with a purpose. Miss Cody's purpose is to display the evils of secret societies in the preparatory schools, and if her fiction is truth she has surely proved her case. Incidentally, also, she has made a natural and entertaining tale of school life, with humor, incident and supple dialogue. Most of the abuses of schools and colleges are to be traced to the ignorance and weakness of parents. It would be well that fathers and others with children attending or soon to attend preparatory schools should read this book and learn the lesson it teaches.

FRENCH MODELS FOR SUMMER DAYS

Costume of unbleached linen with princess tunic front draped above waist line and fastened diagonally with ecru pearl buttons. The back also has a little drapery, the tunic is seamed at waist line and habit back. The tunic sides and sleeves button full length and the edges of front and yoke are machine embroidered in white, the skirt hem matching. Filet net with applied linen designs and hand embroidery forms yoke and is inset in skirt front.

Smoke grey soiesette costume with flared band at hem with applied strap at top that is cut in tabs at lower edge and trimmed with satin-covered buttons embroidered in oxidized silver threads. The tucked sleeves and the yoke, which is in bias folds, are of grey chiffon; the cuffs and stock collar of repousse lace tinted to match and piped at top and wrists with lettuce green satin. A satin fold embroidered in silver finishes the top of the waistcoat effect which is trimmed with buttons, and the sash which is in one with the coatee, has embroidered satin cabuchons with silk tassels, and across the ends is trimmed with silk fringe and two groups of tucks.

Pale pink cotton crepe room gown with bolero back and border of coarse cream filet and applied on it are pink cretonne roses and foliage. The scarf is of pink satin ribbon and pink silk tassels finish points. The tucker and undersleeves are of cream mull.

Silk and wool voile afternoon costume in hyacinth blue with black satin sash draped at hips and finished at front with ball fringes. At back the sash crosses with fullness laid in tiny plaits. Fringes like those at sash hems edge the sleeve sections and the tucks at front and back; the collar is of embroidered cream batiste piped with satin, and the yoke is of tucked batiste.

Directoire frock of ecru silk coolie cloth, embroidered on skirt designs and vestee in dull Russian colors; the Ney collar and revers, the tabs and the cuffs are of black satin. The buttons are also of the satin, embroidered in gold.

Buff linen frock, with chevron tucked panels in skirt and bias tucked vest effect. The collar and cuffs are of pastel violet pique, piped with the yellow and trimmed with buttons covered with baby Irish crochet, with crochet strape across slashings. The skirt is trimmed with buttons and crochet cord loops, and the edges of gores are stitched in tuck effect.

Pale pink pongee afternoon princess costume with panel front draped slightly at the waist line and finished at top with ecru Cluny lace. The sides of waist front and bretelle effects are caught with buttons and fall in jabot sash ends, the border of Liberty satin. A satin band is above panel hem and a narrow fold borders neck at yoke edge. The yoke is of tucked ivory batiste with lace stock.

The WELL DRESSED MAN

SUMMER SHIRTS, WAISTCOATS, TIES AND COLLARS—A SEASON OF LITTLE NOVELTY

AMong the many pretty summer shirt fabrics are some thin lustrous mercerized silks in delicate shades of gray, tan, pink, blue and lavender—all plain in color and in make, by which I mean without stripe or figure design and without plaits or tucks. Indeed the plaited shirt, while by no means out of general vogue, can hardly be expected to have any exclusiveness of fashion after more than ten years of use, and in any case it was never good for distinct outing wear. Every possible change has been rung on the idea in the way of variation, from the widest box plaits to the narrowest little tucks, and the wonder is that

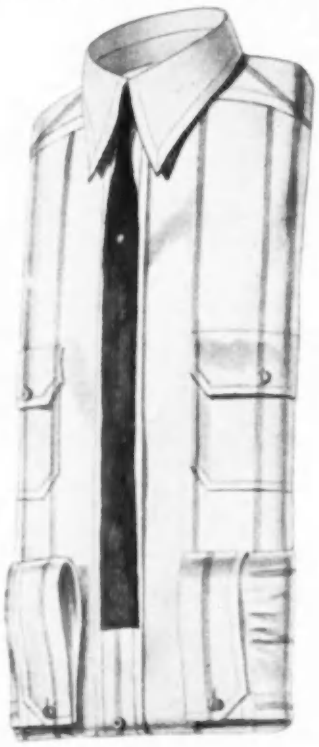
FOLDED HANDKERCHIEF SCARF

it has lasted as long as it has. However, this may be said with almost equal truth, perhaps, of the turned-back cuff, which seems, nevertheless, to remain as popularly, if not as exclusively in fashion as ever. Even the attached collar of the same material as the rest of the shirt is nothing more than a revival of an old style, and yet because this has not been in general vogue for so long it has at least the effect of novelty, and is certainly not common. I have been asked recently whether such a shirt was to be restricted to actual outing use, or whether it might properly be worn with ordinary every day sack suit for business and general morning dress, and I have not the least hesitancy in saying that it is perfectly good style in either case. It fact it is only in the latter that it can be called new, for the flannel shirt with attached collar has always been used for golf and tennis, and it is only when the shirt is of linen, madras or cheviot that the colored collar to match is good style for other than outing dress. Then, too, it must be limited to certain patterns of material—the stripe and line designs—for in plaids, checks or figure effects it is never good form, and it must, of course, be of low turn-down shape, not of straight or wing style.

While flannels of ordinary quality and pattern are not particularly smart, the fine imported varieties in less usual shades of color, or with silk stripes are always fashionable. That of the shirt shown by the accompanying drawing—a golden yellow stripe on white—is out of the ordinary, and the model itself is a rather good one for outing, although, after all, its only really distinctive features are the two large button-flap breast pockets, and very long pointed collar which, however, is of white linen and not attached. There are several styles of this collar, and when of the same fabric as the shirt it is sometimes made with small buttonholes in the points and buttoned down to the shirt with simple pearl buttons. As has been said every variation of turned back cuff is now an old story and, so far as fashion is concerned, no one of them adds anything, but the double thickness has the advantage of making cuffs that are not stiffened set better, and for that reason it is advisable on silk and flannel shirts. White linen cuffs on silk and flannel shirts are also more or less used, but although looking better for dress of slightly more formal character, they, of course, soil quickly and are not to be advised for real outing wear.

In general cut there has been no change in waistcoats for the past two or three years, but in detail something new usually makes its appearance every little while, and the latest model that has come to my attention is that illustrated on this page—the five buttons set in a straight line, while the edge has a decided curve, and the pockets are covered by semi-circularly curved flaps. We have had so much variety of this kind that it is hardly worth while to consider whether one precise design is more strictly in fashion than another, yet it may be said that braid is less in evidence than in some years past and that the double-breasted cut is a much more distinctive style than the single. In fact, one rarely sees it nowadays except in waistcoats intended for formal afternoon or evening dress, and even then it is the exception rather than the rule.

Knit and crocheted neckties have become so common now that even in the finest hand-made qualities I should hesitate to recommend them. Every possible width of stripe and combination of color has been used until the idea is played out, and so far as stylishness of effect is concerned anything else is preferable. Some of the fashionable shops have been showing four-in-hands of lace-like design in shades of brown, dark blue, dark red, etc., and the flowing end ties of thin silk, plain or with border and figure design in contrasting shade, are also a good deal in evidence. The folded handkerchief scarf of foulard or other light weight silk—of which a design in diamond shape of dark



WHITE FLANNEL SHIRT STRIPED IN YELLOW

blue and yellow on blue is shown by the drawing—is more or less in vogue for outing wear, and there are narrow four-in-hands in every conceivable shade and pattern, of which, however, no one seems to be pre-eminently fashionable. Nor is there much change in the bow shapes, or any particular fad in the way of small knot and wide or pointed ends.

As usual one or two slightly different styles of straw hats have appeared this season—a rough sennit with thick, but not heavy brim being perhaps most worthy of mention—yet taken all in all it is far from a year of novelties, and there is an almost utter absence of popular fashions. The good shops, it is true, make most attractive displays, and here and there one sees a material, a pattern or a shade of color that is a bit out of the usual run, but throughout the list of haberdashery one would be hard put to it to find anything unreservedly new.

How.

NOVEL WAISTCOAT

HAPHAZARD JOTTINGS

BRINGING PLEASURE TO BARREN LIVES

THe New York Flower Mission at 104 East 20th Street, is always open to receive flowers, fruit, jellies and other delicacies for those who are ill, and there is greater need than ever for contribution as beneficiaries increase with the growth of population. The donations are distributed in hospitals, tenements, institutions, day nurseries, etc., and those having fruit or other delicacies to spare are earnestly requested to remember this Mission. Donors within 100 miles are spared the cost of express charges through the generosity of the express companies, and every gift takes pleasure to some one.

UNIQUE GIFT

It is a rather uncommon occurrence for a man or woman of means to contribute to the beautifying of the metropolis, a fact that makes Mrs. Russell Sage's gift of a mile of rare imported rhododendrons as important as an example, as it is beautiful and fit. These thousands of blooms along the East Drive in Central Park transform the landscape into a color spectacle of surpassing loveliness that will delight spectators for many years to come and be a sight hard to duplicate anywhere in the world. When before did any citizen undertake such adornment of existing public property? Monuments, statues, libraries and memorial tablets have been given to cities, but Mrs. Sage's gift is unique.

A DOOMED EVIL

The agitation against race track betting has been so spectacularly presented in New York State—not of intention, but rather as the result of local circumstances—that the movement to put an end to this form of gambling that has been going on in other states has not received the attention its seriousness deserves. In several States, such as New Jersey, Ohio and Missouri, it has been prohibited; the District of Columbia stopped it this year; Louisiana is fighting it and the Governor of Colorado has used his influence recently to prevent its gaining a foothold in Colorado. Its doom is therefore inevitable and those whose livelihood is at present dependent upon it would best get to cover as quickly as possible. As for the so-called practical politicians who are standing in the way of the suppression of the evil, not alone have they laid themselves open to the suspicion of accepting a consideration for the position they take, but are written down as advocates of what the country has outgrown.

VOGUE LEADS IN A REVIVAL

As usually happens, Vogue is found in the lead of a new movement—this time a return to a type of decoration that at one time was in decided demand. The radical change in the class of design used on the covers of Vogue in the last few issues, shows the architectural motive as predominant, and three of the prominent monthly magazines—Harpers, The Century and McClure's—in their June issues likewise go back to the older style. Like Vogue, McClures has dropped its outside pictorial decoration and adopted as a permanency the revived fashion of an older time, a change that is in the line of improvement.

MOTHERS WHO ABANDON THEIR CHILDREN

New York, which is called upon to undertake the care and direction of hundreds of thousands of more or less troublesome and ungrateful immigrants, is imposed upon by them in innumerable cases, which is, of course, to be expected since the classes who come here have not been specially trained in ethics. A summer industry of the lower East Side mother is said to be child abandonment, it being a common practice, according to an editorial statement in the Tribune, for these mothers to tell their children to go to the station house and report themselves lost, while the mother goes down to Luna Park or Dreamland. This season the women have been taking their children in increasing numbers to the various Jewish charitable organizations and forgetting to come back for them at all. One flagrant case of abandonment was that of a woman who took four children to the reception room of the United Hebrew Charities and left them there. The night and morning hours passed and no word being received from the mother, her address was secured from the oldest child and an investigation resulted in finding the mother lying down reading a paper. As she persisted in shirking her duty she was arrested and will be prosecuted. The East Side father in considerable numbers long ago developed into a family deserter and now that the mothers are also becoming adepts in this form of swindling, philanthropic societies and the municipality will have to put in force measures that shall sharply compel these miscreants to do their duty.

Vogue to be dated 23 July will be the Special Mid-Summer Number. Cover in colors. Price 10 cents.

SOCIETY

(Continued from page 6.)

Phillpotts.—Mr. Raleigh Phillpotts of London, who has been in town for several weeks, has left for Montreal to visit friends before returning to England.

Polhemus.—Miss Augusta Polhemus is at the Buckingham. She will spend part of the summer at Paul Smith's, in the Adirondacks.

Pyne.—Mr. and Mrs. Percy R. Pyne have left for Bernardsville, N. J., where they will spend the summer.

Russell.—Mr. Charles Edward Russell and Miss Russell have sailed for Europe.

Shaw.—Dr. Albert Shaw and Mrs. Shaw are spending the summer at their home, Sabine Farm, Hastings-on-Hudson.

Sedgwick. — Mrs. Alexander Sedgwick has come to New York from Lenox.

Townsend.—Mr. James B. Townsend has sailed for Europe to spend the summer.

White.—Mr. and Mrs. Alfred L. White, of 53 East Fifty-fourth Street are occupying Harold G. Villard's residence, Thornwood, Dobbs Ferry.

CORRESPONDENCE.

Newport, R. I.—Late arrivals: Mrs. Winslow, Mr. Frederic H. Allen, Commander Edward Simpson, U. S. N., and Mrs. Simpson, Rear Admiral French E. Chadwick, U. S. N.; Mr. William Rhinelander Stewart, Jr., and Mr. Lyman C. Josephs.

Tuxedo, N. J.—Late arrivals: Mr. T. Suffern Tailer, Mr. and Mrs. J. F. Pierson, Jr., Mr. E. N. Tailer, Dr. and Mrs. Walter Chappell, Mr. and Mrs. W. M. V. Hoffman, Mr. and Mrs. Howland Pell, Mr. and Mrs. W. B. Dinsmore, Mr. and Mrs. George F. Baker, Mr. and Mrs. Stephen Brown, Mr. and Mrs. James Brown, and Mr. and Mrs. Austin Gray.

FOREIGN TRAVEL.

Amerika.—Arriving Saturday, 27 June: Miss Margaret Shaw, Miss Helen Shaw, Mr. and Mrs. Whitney, Mr. R. H. Munson, Mr. and Mrs. William A. Arnold, Mr. and Mrs. Orville E. Babcock, Miss Olivia Day, and Mr. and Mrs. Arthur S. Johnson.

Campania.—Arriving Saturday, 27 June: Mr. and Mrs. John G. Archer, Mr. and Mrs. E. P. Bennett, Colonel C. Wolseley Cox, Mr. W. S. Finlay, Mr. Herbert Parsons, Mr. E. Francis Hyde, Miss Mabel Piersy, and Dr. H. H. Smith.

La Lorraine.—Arriving Saturday, 27 June: Mr. A. B. Chittenden, Mr. H. W. S. Pell, Mr. Henry Notter, Mr. Alfred Wright, Miss Jane Marsh, and Mr. S. L. Walker.

THE FILTHY PUBLIC BAKERY—GROSS BOARD OF HEALTH NEGLECT

It appears to be about time that groups of those who altruistically endeavor to better conditions in cities, should bestow especial attention on the city bakeries, for never was even the surface of the fitness of this class of necessary institution scratched but what disquieting were the revelations. A recent investigation of the bakeries in New York made by a representative of the Journeymen Bakers and Confectioners International Union disclosed shocking conditions. The investigator visited 400 bakeries and found 1500 bakers working under conditions which disregarded about every sanitary requirement. In a number of them there was no floor but the earth, which resulted in clouds of dust rising and falling on the dough every time they were swept. Some of the bakers are victims of tuberculosis and in a number of cases chemicals are substituted instead of eggs in making cake. Such shocking conditions, of course, reflect great discredit on the Board of Health, and some competent and disinterested body should be asked to undertake the showing up of this failure of municipal officials to conserve the well being of the people. It is safe to predict that the time will come after the public school system includes instruction in sanitation and hygiene and the public is informed as to the vital necessity of sanitation that such flagrant neglect of duty as that of which the Board of Health of New York has been guilty, will no longer be permitted.

LITTLE APPRECIATED PARK OPPORTUNITIES

It will surprise many in as well as outside of New York to learn that the area of the sixteen public parks in the Bronx is 4,141.93 acres—Pelham Bay Park having 1,756.00 acres and the other principal ones, Van Cortlandt and Bronx, 1,132.35, and 719.12, respectively. That offering the greatest diversity of scenery is, of course, Pelham Bay, as it includes nine miles of water front among its attractions, and has quantities of meadow land, large stretches of woods, golf links and a bathing beach.

THE WORLD'S CONSUMPTION OF COFFEE

According to statistics published in a leading coffee-trade journal, the world's consumption of coffee in 1907 amounted to 16,825,000 sacks, of which 6,980,000 were consumed in the United States, 3,050,000 in Germany, 1,625,000 in France, and 5,170,000 in all other countries. In Italy the consumption of coffee is only 1.44 pounds per capita.

EXHIBITIONS NOW ON

New York. Astor Library. Etchings and Lithographs by modern German artists, and plates illustrating shop window decorations.
Lenox Library. Modern line engravings by the Société Francaise de Gravure.
Brooklyn. Brooklyn Museum. Collection of etchings loaned by Henry T. Quick—during summer.
Buffalo. Albright Art Gallery. Third annual of oil paintings by American artists.
Chicago. Art Institute. Annual exhibition of work by the School of the Art Institute. Until 14 July.
Cincinnati. Art Museum. Exhibition of paintings. Until 20 July.
Washington. Congressional Library. Etchings by French artists of the nineteenth century; and collection of Arundel prints.
Worcester. Art Museum. Summer exhibition of paintings. Until 20 Sept.

GOSSIP

Although summer is the dull art season in New York, yet there are many excellent paintings to be seen at the dealers' galleries, and various art clubs of the city. At present some fifty odd works by American artists are on view at Knoedler's, among which are paintings by Douglas Volk, William M. Chase, Alexander Harrison, Bridgman, Willard L. Metcalf, Frederic Remington, F. K. M. Rehn and Winslow Homer.

At the National Arts Club there is also shown a collection of American paintings by members of the club and former students of the Art Students' League of New York, which will continue for some time.

An exhibition of arts and crafts, under the auspices of the National Society of Craftsmen, will shortly be opened at Sugar Hill in the White Mountains, where Mr. J. William Fosdick, the vice-president of the society, has his summer home. Over one thousand objects, including textiles, pottery, jewelry, bookbinding, carvings and metal work, are in the collection.

It is now expected that the famous Hoentschel collection of Renaissance and Gothic objects, bought by Mr. J. Pierpont Morgan nearly two years ago for $1,000,000, will be placed on view early in July in the Statuary Hall of the Metropolitan Museum of Art. Mr. Morgan gave the Renaissance portion of the collection to the Museum outright, and loaned the Gothic objects for an indefinite time, and it is the latter part of the collection which is now being arranged in Statuary Hall, to remain until next winter, when it will be removed to the new wing of the Museum now nearing completion.

It has just been announced that the commission for the sculpture for the pediment of the House of Representatives wing of the Capitol at Washington has been given to Paul Wayland Bartlett, the well known sculptor. Some of Mr. Bartlett's best known work are statues of Columbus and Michael Angelo in the rotunda of the Congressional Library at Washington, an equestrian statue of Lafayette in Paris, and his work for the New York Stock Exchange, which he did in collaboration with Mr. Ward.

Charles Henry Niehaus, the sculptor, has been selected to design the monument to John Paul Jones, which is to be erected in Washington at a cost of about $50,000. The commission for the John Barry memorial, also intended for Washington, is to be awarded through competition.

At a recent sale at Christie's in London a painting by Mauve, Returning From Work (showing a peasant and four horses on a wet road), sold for $8,135; Le Marche du Printemps, by Troyon, brought $3,935; but Bolton Abbey, by Copley Fielding, which sold five years ago for $6,500, realized only $1,680. At another recent Christie sale Turner's Mortlake Terrace was bought by Knoedler & Co., the New York dealers, for $65,150, and his Storm, and After the Storm, for $28,525 and $40,425 respectively, by Colnagli & Co., of London.

[Note.—Communications concerning animals or birds, and all phases of their protection, should be especially addressed to Mrs. Josephine Redding, into whose care this department has been committed.]

SUGGESTIONS FOR CAT OWNERS

In an interesting commentary on the status of different breeds of cats, published in the May issue of the Cat Journal, it is stated that blacks are slowly but steadily improving, and that the crucial point is the color of the eyes, which should be dark orange. As to the whites, breeders are warned to avoid those with large ears, long noses and pale eyes. The blues have a tendency to be bad in color, many specimens showing sweet, round faces, tiny ears, big orange eyes and fine shape, bone and coat, but failing signally in shade. Breeders are advised to select animals from strains that are pure, not those descended from black, smoke or silver.

SELLING EASTER CHICKS LEGALLY CRUEL

A notable victory for the humane cause was recently won by the A. S. P. C. A. of New York, in the conviction of a dealer who persisted in selling live Easter chicks after he had been warned by the Society that it would prosecute any one who offered them for sale. The case was important to the Society because in it was obtained the first judicial construction of Section 655 of the Penal Code, which prohibits cruelty, and because this particular form will probably be stopped in New York State. The prosecution was carefully prepared, the Society having as witnesses in its behalf such experts as A. F. Hunter, editor of the American Poultry Advocate; T. F. Rockham, a well-known dealer; J. H. Paulson, the poultry fancier; H. V. Crawford, manager of the Madison Square Garden Poultry Shows, and Austin G. Brown, owner of a farm where he generally has on hand 20,000 brooder chickens, and it is desired that the widest publicity be given the legal decision in the hope that other States that have anti-cruelty laws may be encouraged to invoke them in behalf of the much-abused Easter chickens.

FIRST CONVICTION FOR HIGH CHECKING

The New York Humane Society has also distinguished itself by getting a first conviction for high checking, a form of cruelty that was never, until about six months ago, systematically attacked in New York. A delivery wagon driver was arrested by an agent of the New York Humane Society, and after a preliminary hearing was fined $10 by Presiding Judge Wyatt, in Special Sessions. Of this first conviction, the New York Tribune says it should be recorded gratefully as the establishment of a precedent likely to be fruitful of good results.

BRUTAL TREATMENT AT CIRCUS

The peculiarly cruel treatment of a lion at a performance by the Washburn Circus not long ago nearly resulted in a catastrophe. Driven mad by the firing of a revolver and the jabbings of his keeper, the beast was incited to spring upon him as he started to leave the cage, and before the door could be shut rushed out and took refuge under a wagon, his continual roaring terrifying the crowd. It is natural to blame cruel keepers for the sufferings of such animals, but the guilty persons are really those who patronize animal shows. The advanced humane sentiment of a decade from now may not tolerate such flagrant injustice to animals as to compel them to perform at circuses and hippodromes. And meantime the consistent anti-cruelty advocate will no more attend such an exhibition than he would patronize a bull fight.

NEW EXPERIMENTAL METHOD

Anti-vivisectionists are interested in a new organization (the American Society for Humane Research) in which the prime mover, Dr. Homer Wakefield, purposes to demonstrate that a laboratory devoted to metropolitan experiments in the search for the remedies for the diseases of mankind is scientific as well as humane. Dr. Wakefield, who has been studying metabolism for a number of years, stated in the Herald in this connection that already a great number of the chronic and incurable types of disease have been taken from the bacteriological and other classifications of the past and placed among the metabolic diseases. Among these is what is known as the common cold, which is now recognized as a perverted metabolic state, having no connection with bacteria. Those interested in informing themselves as to the war being made on the theory that all disease is traceable to bacteria will find The Physician and the Bacteriologist, by Professor Rosenbach, translated by Dr. Achilles Rose, an excellent work. If the American Society for Humane Medical Research attains a position of influence it will largely be due to the encouragement given its founder by the New York Herald.

BIRD SLAUGHTER

The English are calling upon all Europe to make an international question of the bird slaughtering proclivities of the Italians. The complaint is that the useful swallows, warblers and fly catchers are slain by millions as they go home through the gates of the Alps or southward to winter quarters, but although Italian agriculturists deeply deplore the extermination that has befallen the industrious and useful insectivorous bird, they are not courageous or energetic enough to stop the harmful and cruel practice. The ubiquitous Italian with a gun is destructive enough, but even though he do his worst he cannot possibly compass the bird slaughter that results from the nets spread around Lago Maggiore and Lago de Lugano in the spring and summer flights. These nets are a mile long and five yards high, and into them the tired birds fly by the hundred, being cunningly lured by decoys of one kind and another. At one such station in the northern part of Italy an ordinary morning's take is 500 birds, ranging from thrushes to willow wrens. At Como and Varese redbreasts are sold by the thousands in a day. Near Montegrade 14,000 swallows fell in three days, and in other places 3,000,000 birds have fallen in a season. Surely it is time for statesmen and agriculturists as well to bestir themselves and bring about an international agreement in regard to the preservation of bird life, which shall include all of Europe. Why let a murderous crew like the Italian pot hunters hold the agriculture of Europe by the throat, to say nothing of depriving it of the delight of bird song and bird life?

VOGUE POINTS

LOvely, and such a convenience as well, is the combination tea and dinner gown. And it is so simple to adjust. The coat, wrap or drapery (made of lace, mull, net, etc.) needs only to be unhooked under the high belt to transform the tea gown into a charming little decollete, which, necessarily simple, is just the thing for bridge or the informal dinner. The problem, too, of how to carry the extra gown when space must be considered is thus done away with. In the sample here illustrated white chiffon forms the gown itself, which is trimmed with white satin ribbon and cream net lace, the latter forming the stole and being wholly untrimmed save for bands of the ribbon. Delightfully graceful are the sleeves, made of the chiffon gathered loosely on a narrow ribbon band. A wide puffing and a ruffle of the chiffon finish the skirt, but on the corsage the puffing is of lace, edged like the sleeves with a plaited lace ruffle. The rosettes, made of lace, satin ribbon, and lace again in the centre, look like some strange new flowers, whose falling petals have been caught by silken cords.

APropos of tea gowns, what could be more deliciously cool than the dainty silk socks which are now worn with them? They are infinitely more comfortable for summer than the high stocking, and therefore seem verily a fitting accompaniment to the little mules with which they are worn. Some of these socks are plain or

COMBINATION TEA AND DINNER GOWN—VOGUE POINTS

have lace set in, in a band, on either side of the ankle—and most bewitching are those that, except for the heel itself, are one mass of openwork.

TO be worn with these socks are fashioned round garters of satin ribbon—a pair of garters to match in color each individual pair of socks. The ribbon forms a puffing over the elastic band, flanking this on either side by two very narrow ruffles of the ribbon edge. Finishing the garter at the side is a rosette (made of loops of ribbon) like a blown rose, from which hang silk cords, ornamented with tiny puff balls of the satin and finished at the end with little half bows of the same.

A Fascinating dress of ivory tussor has panels of filet falling from the yoke of the bodice to the edge of the skirt, meeting at the waist, where they make a solid Empire belt effect. The long straps give the figure a very graceful appearance. The sleeves and guimpe are also of filet, the

OF IVORY TUSSOR AND FILET LACE—VOGUE POINTS

former carrying out the same idea as in the skirt.

A Most practical idea has just come to us from Paris in the shape of a silk collar for the evening wrap. This collar is made of puffings of pompadour ribbon, finished, perhaps, with a plaited edge of the same. It is all ready to be sewed into place when the high fur collar is taken off. An economical little affair, since the winter wrap now finds its sphere of usefulness in spring and autumn and the cooler days of summer.

THere is an element of daintiness in the lingerie hat which is most appealing. But also there is a dearth of variety as concerns shapes and styles. A particularly pretty one, unusual in shape, was without a brim, as are so many of the new hats. The top of the huge round crown was covered with a flat piece of all-over English embroidery. White batiste, laid in loose folds, formed the side of the crown, finished at the lower edge with a band of the embroidery (about one and a half inches deep), which was laid flat, corresponding to the top of the crown. A very large choux of deep cream white louisine ribbon finished the left side of the hat, the simplicity of the trimming giving it an air of refinement that was very refreshing.

A Summer gown keeps its freshness much longer when made without a lining, and worn instead over a princess underslip that can be laundered whenever necessary. These underslips may be of wash silk or of lawn or batiste—the latter is much cooler—and are boned and fitted quite as carefully as the lining of a gown would be. Whether the skirt be long or short, it is well to have it finished on the underside with a dainty lace trimmed ruffle corresponding to that on the upper side of the skirt—for then there is no possibility, when seated, of showing the unfinished side of the petticoat. Of course, too, for the decollete gown, the underslip is cut low and sleeveless.

A Very exclusive model coat was made of strips of toile de Jouy, separated by bands of filet laid between, to be worn with linen gowns; the costume is complete if accompanied by the effective parasols of the toile de Jouy edged with filet lace.

THe latest scarves of shaded silks have appliqued flowers and bands of velour, slightly deeper in color than the silk. The simpler ones are decorated with open circles.

PAinted chiffon and Liberty satin, on a ground of maize, canary or "beurre frais" play an important role in the making of smart afternoon costumes, with a plain net yoke, or as an evening dress, draped close to the figure.

SUede slippers and ties are appearing in every conceivable shade or half tone to match the gowns with which they are to be worn. The very thinnest cobweb-like lisle thread stockings are made to order, to carry out the harmonious effect.

VEry wide hand-painted ribbons are made to form a sort of Directoire coat bolero effect in front, running down from the shoulders, gathered in plaits at the high waist band in back, and then reaching the hem of the skirt, giving for all the world, the effect of the long coat-tails, so much in vogue at present. Can you imagine a gown of palest blue chiffon over softest satin and the wide ribbon, white ground, tiny blue satin border, with a trailing vine of wisterias in their natural color, some of the buds tinted pink?

A Curious feature of some of the newest hats are quills set upon much wider ostrich feathers, the plumed ends serving as a border. (Illustrated.)

A Very attractive black suit, the creation of one of our best tailors, has a plaited skirt of material made specially

BLACK TAILORED SUIT—VOGUE POINTS

for the purpose, with broad stripes of black and white checks, divided by wide spaces of solid black; the latter forms the box plaits, the checked material being hidden, except when the wearer moves, disclosing glimpses of the black and white. (Illustrated.)

WOMEN AS COLLEGE TRUSTEES

COllege trusteeship is one of the more recent concessions made to women, and while, as is to be expected in every instance, women trustees are greatly in the minority among their men colleagues, so many institutions have adopted the innovation that it is simpler to say where they are not than to enumerate all of the prominent institutions where the woman trustee has become an accepted fact. In the first class are the State universities, as those of Kansas, Nebraska and Michigan. Here the universities of Illinois, Wisconsin and California are the three notable exceptions. To this class also belongs Leland Stanford, Jr., University and the Massachusetts Institute of Technology, and the Southern colleges for women alone, as Randolph-Macon and Sweet Briar Institute. In the second class may be counted, among others, the four great women's colleges, Vassar, Smith, Wellesley, and Bryn Mawr, Barnard College and Radcliffe College, Oberlin, Boston University, Cornell University and Syracuse, of which these last four are co-educational.

The proportion of women to men trustees varies on different boards. Bryn Mawr College, for example, adopts a liberal attitude toward the question. Of the fifteen members of its corporation one is a woman, and of the eighteen members constituting its Board of Directors four are women. Smith College has a Board of Trustees of fifteen members, of which three are women. Vassar has a board of thirty-one members, of which four are women. Boston University has a corporation of thirty-three members, of which two are women, and Cornell University has a Board of Trustees of forty-two members, of which one is, at present, a woman. Except in a few instances, the number of women varies from four to one without reference to the number of men. Radcliffe is governed by sixteen women out of thirty-three associates, as they are called, and the Western Reserve University, in Cleveland, Ohio, has an advisory council of women of twenty-five members, supplementing a Board of Trustees of only twenty-two representatives of the sterner sex.

The woman trustee, as a class, comes generally under one of three heads; she is either the administrative officer of the college, or a donor, or an alumna. There is inherent logic in placing a woman, responsible for the conduct of a large institution, on its governing board. Miss Caroline Hazard, president of Wellesley College, is a trustee of that school ex-officio, and, likewise, President Woolley is a trustee of Mount Holyoke College. President M. Carey Thomas, of Bryn Mawr, who was first and for some years an alumnæ trustee of her alma mater, Cornell University, was elected trustee of Bryn Mawr College a few years ago, and quite recently a member also of its corporation.

Among women who have given of themselves as well as of their silver and gold to women's education, there are many who have been dignified by a position on the governing body of a college. These are often donors in the accepted sense, women of wealth. Often they are women of liberal service, who have spoken and worked and plead in behalf of the cause and object which they have held dear. Nearly all of the women's colleges are fortunate in the friendship of one such woman. Bryn Mawr has Miss Garrett, of Baltimore; Wellesley has Mrs. Henry F. Durant, Vassar has Mrs. Fred F. Thompson, the University of California has Mrs. Phoebe A. Hearst, Barnard has two ladies among its founders. All of these are trustees, respectively, of the institutions commanding their benefactions and their service. Again there are other women of influence, remarkable rather for attainment, honorableness and character, to whom colleges owe their very inception and existence. To such as these Radcliffe and the Woman's College of Brown University are much indebted.

After the donor trustee comes the alumnæ representative. Just as it is assumed that no college admitting women can consult the best interests of its women students without a woman on its governing body, so it is assumed that the interests of its alumnæ body, ipse facto a college's best supporters, are secured by admitting their representatives into its council chamber. And, vice versa, their best and most enlightened services are secured. We find these alumnæ trustees on the boards of our greatest colleges, at Vassar, Smith, Wellesley and Bryn Mawr; at Barnard, Radcliffe and Western Reserve; at Cornell and at Mount Holyoke, and her daughters, Lake Erie and Western.

The alumnæ representatives, unlike the other trustees, are not elected for long or undefined terms. Their periods of service are short. Of the two alumnæ trustee directors at Bryn Mawr, one is elected for six years and one for three. Those of Wellesley are elected for uniform terms of six years.

If one might only know the distinct services rendered by the women trustees placed in positions of high responsibility, one would probably have fresh and interesting evidence of woman's ability. And one can not but be gratified that the worth of their counsel and the realness of their claim to these positions have recognized.

E. E.

THE ART OF LETTER WRITING

BY E. N. VALLANDIGHAM

SECOND PAPER

NOt many months ago a young man was executed in the State of New York for the murder of his sweetheart. In the course of his trial there were read before the jury many of the young woman's letters to her slayer, and whoever read those letters as published must have found them singularly moving as the direct and unstudied expression of a sweet and transparent nature rendered cruelly unhappy by an unwise love and a misplaced trust. We all hope that women may not be called upon to write such letters, yet we may think ourselves fortunate if our own correspondents shall succeed in putting into their letters the simple and sincere self-expression that gave what this poor girl wrote its quality of poignant human interest. For Talleyrand it was well enough that language should serve to conceal thought, but what we ask of our familiar correspondence is that it shall reveal the true self of him who writes.

De Quincey said that to see the best current English style we must rifle the mails, and read the letters of well-bred women under thirty years of age. The stipulation as to age, merely reveals De Quincey's own limitations, for there seems no good reason why women should write less well after thirty than before. It may be doubted, however, whether women of to-day, whatever their age, write as good letters as those of De Quincey's day, for between the daily newspaper, the telephone, and the picture postcard, the art of letter writing threatens to become atrophied from lack of use. There are still, however, good letter writers, and now as ever, the charm of clever women's letters usually comes from the fact that they are the self-expression of interesting persons. Such letters are often inaccurate when judged by rigid literary standards: feminine epistolary punctuation is apt to be largely a matter of commas and dashes, and nicely observed paragraphing is not characteristic of women's letters. These details might be bettered, but, after all, they are not essentials, and it may well be argued that familiar letters should not be punctuated with the elaborate care that one gives to the punctuation of a literary essay.

Good letter writing is much like good talking: the best talkers are not those who have the most important message to deliver; they are rather those who know best how to present what they have to say. Now the curse of domestic conversation is the inability of most talkers, whether men or women, to distinguish between the essential and the nonessential. There are well-meaning men and women who will take ten minutes to sketch the plot of a play, or of a book, and that without adorning their sketch by means of a selective intelligence which excludes what has no essential relation to the thing in hand. There are others who will relate a trivial incident in merciless detail, apparently without a thought that narrative should have its lights and shades. There is no excuse for relating domestic or other incidents in conversation unless they are distinguished by some trait of humor, some genuine touch of pathos, some revelation of the human heart or mind. We are seldom deeply interested in the progress of other people's children at school, the taste of ladies' husbands or men's wives in gastronomics, the idiosyncrasies of the speaker's heart, or liver, or stomach.

All these things which are dull to hear are equally dull in the reading, even when addressed to an intimate, unless very deftly handled. A letter made up of such matters along with the ailments of the cat, the state of the weather, and the misconduct of the furnace, all in minute detail, is a stupid thing to write and a stupider thing to read. Just as there are men and women who cannot relate an incident without going into dialogue, and attempting to give the very words of everyone concerned, so there are letter writers who refuse to spare the correspondent a single detail, however trivial. A letter to a distant friend who is interested in the writer, his family and neighbors, is properly enough made up in large part of family and neighborhood gossip, but even this may be seasoned with humor, touched with sympathy, and treated throughout with an intelligent sense of proportion.

Social notes, which have not yet been entirely superseded by the telephone, should be something more than the briefest possible expression of the writer's message. Such notes, of course, should be neatly written upon good paper, used with no sign of economy. After that they should be amiable in tone, happy in phrase, free from worn and merely conventional expressions, and if the subject do not forbid and the writer have the proper gift, brightened with humor. A note of invitation or of acceptance should not be short enough to be curt, yet, if it pass between comparative strangers, it should be confined to the business in hand.

Many persons dislike to write notes of congratulation or of condolence, and some refrain from attempting such notes, from the modest belief that they are not likely to say anything that the person addressed will care to read. It is pretty safe, however, to assume that the ordinary man or woman will be glad of a note of congratulation upon good fortune from any acquaintance the degree of whose intimacy justifies such a communication. There are natures who instinctively shrink from the world with their griefs, and such are unlikely to accept notes of condolence in a spirit of thankfulness. Most of us, however, find a sort of comfort in the written expression of sympathy.

A note accompanying a gift should not be curt, but it should be short, for a long note on such a subject seems to make too much of the matter. It should certainly have no reference to the fact that the giver has "bought" the gift, and it should assume that he regards the act of giving as a privilege. A note of thanks may well be longer than one accompanying a gift, and it should embody a cordial acknowledgment of the pleasure that the gift has brought. Such a note cannot be too gracious in tone; it should be impeccable as to spelling and grammar, but not too formally accurate in construction. If in addition to all this it has the lightness that comes of humor or the sparkle that goes with wit, you may well think it nearly a perfect performance. To write such notes with unfailing good taste is an accomplishment that any man or woman may well give thought and time to acquiring. You may be sure, however, that such pleasing trifles are never to be achieved without labor and time. It is the sincerest possible compliment to your correspondent that you have given to writing a note, however brief, the care that is necessary to ensure the happiest phrasing that you know how to achieve. A note, short of the most formal kind, should be so written that the recipient shall be glad to read it at least twice.

[Note.—Readers of Vogue inquiring for names of shops where dressing-table articles are purchasable should enclose a stamped and addressed envelope for reply, and state page and date.]

EXquisite cleanliness is one of the surest means of beautifying the skin, and especially that of the face, which is more exposed to injurious influences than any other part of the body. Many women have an entirely erroneous idea of the meaning of immaculate cleanliness of face and scoff at the suggestion that any other element than water is needed to achieve the latter result, but experience teaches that some more penetrating substance is needed to clear the pores and relieve the skin from its accumulations of foreign matter. Few preparations are as good for this purpose as a specially prepared cleansing cream, and of all the many I have known, none is purer, more carefully compounded or far reaching in result than a late addition to the already extensive list of such preparations. High praise is fully merited by this delicate and refined cream, for no smallest detail has been neglected in order to bring it to the greatest pitch of excellence, and the ingredients are of the most costly variety, though the price asked per jar is only 50 cents. The compounder has given great value for this small sum, believing that appreciation will surely follow the fine results obtainable through its use. Honesty of preparation and absolute reliability make a fine basis for confidence and these are the chief characteristics of this delightful cream. It is penetrating and will remove dust or dirt quickly and easily, with a smoothness of texture which makes its use a delight and a perfume both delicate and sweet. It has none of the heavy "pasty" quality so often seen, and is excellent for massage. If used before bathing or other exposure to the sun it will prevent sunburn or tan, and if subsequently applied will give immediate relief and take out the sting. It will never become rancid or grow hair, and remains from first to last a delightful addition to the accessories of the toilet. If ordering by mail, 60 cents must be forwarded as the jar is large and consequently heavy. The generosity of the manufacturer is apparent in the quantity of cream enclosed in each of these pretty jars as well as in the high class of its ingredient parts.

An unusually good dye for the hair is put up by one of the most expert hair dressers in town. It takes effect instantly and has no odor, leaving the hair lustrous and glossy without after washing, and only one application is necessary. Of first importance is the elimination of all oiliness before the dye is applied, and for this purpose a little washing soda should be added to the water of the shampoo with which the scalp is to be thoroughly cleansed before the process of dyeing is attempted. The liquid is applied with a small tooth brush in accordance with explicit instructions, and can be accomplished without any difficulty. There are twelve shades and the price is $1.50 a bottle. Should one prefer to have the work of dyeing the hair carried out by an expert hairdresser instead of personally undertaking the task, every facility will be found at the refined little shops where the lotions are to be found.

One of the most fashionable manicure establishments in town is conveniently placed on Fifth Avenue in the very heart of the exclusive shopping district. Here one may have the nails beautifully cared for, and at the same time enjoy the quiet, luxurious surroundings afforded by large, cool rooms, comfortably furnished with antique mahogany and exquisitely refined in every detail. All the little jars and boxes holding manicure creams and powders are of silver and unique in shape. Every accessory is exquisitely dainty and one can watch the ever-changing panorama from the wide windows while the nails are being beautified. The price is only 50 cents, and one may be sure of skilled attendance as well as pleasant surroundings.

Scientific physical development is given at a much esteemed establishment where treatment is to be had for obesity, indigestion, faulty circulation, gout and insomnia, as well as other inperfections which require special care. The establishment has every facility for physical development of all kinds, such as a gymnasium luxuriously fitted up with every appliance for exercise, an electrical room for nervous patients, massage rooms and rest rooms, besides those especially arranged for facial treatments. Physical culture of all kinds is undertaken at this establishment as well as massage for the body and the face. Shapes and forms are evenly proportioned, abdomens flattened and decreased by exercise, loose skin smoothed out and vitality quickened.

We do not recommend any depilatory as a permanent eradicator of hair; neither do we endorse anything of this nature as harmless under all circumstances, but it can conscientiously be affirmed that a few of the best of these preparations are noninjurious to the skin if properly applied and with due regard to directions. Among the best and most reliable depilatories is a liquid vouched for by a competent authority in all matters of the toilet and costing $2 a bottle or $2.10 if sent by mail. It is spoken of as absolutely harmless and is guaranteed to remove the most obstinate growth of hair without inconvenience and within a very few moments. Another point which especially recommends it to those who have used evil smelling depilatories, is its absolute lack of any kind of odor. There can be no question that superfluous hair is one of the most undesirable of blemishes, and anything which will absolutely remove it, even if only temporarily, is to be regarded as an unmitigated boon to womankind.

Mme. Melba says:

"I use Mrs. Mason's hair tonic every day, and consider it very beneficial. It makes the hair grow and strengthens it. I would not be without it."—Nellie Melba.

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Old English

HAIR TONIC

is a scientific food for the hair and has been proven to be the best in the world by the most distinguished ladies of New York, London, and Paris, among whom are the Duchess of Marlborough, Lady Lillian Churchill, Comtesse de Pourtales, Mrs. Levi P. Morton, and many others.

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The Larger Box is Japanned, fitted with compartments that hold neatly and compactly *15 of Mrs. Adair's Guaranteed Ganesh Preparations Price Complete* (express paid) **$35.00**

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Any one of Mrs. Adair's Preparations may be purchased separately by mail. Write for **Price List Booklet, Free,** containing full list of Preparations, Appliances and Treatments. **Mail Orders** have prompt attention and contain **Home Treatment Directions.** Mrs. Adair invites consultation and correspondence on all questions of Beauty, Health and Hygiene, all being answered without charge.

Hygienic Face Massage and Electrical Face Treatments (Vibro Treatment included) at Mrs. Adair's Rooms, cost $2.50 (course of 6 treatments, $12). Ladies only are received.

JUL 3 1906

Do Not Grow Old

Before your time. Forty should find a woman more attractive than at thirty, for these ten years have brought her much that is beautiful—the control and poise that governs without concealing the charm of "temperament." Between thirty and forty the expression has a chance of wonderful improvement through the increase and predominance of the mental and spiritual over the physical. So if the general tone of the system has been retained, the substructure of the face understood, the freshness and charm of physical beauty can be retained as long as woman feels the interest to do so—and this very interest is a mark of youth, and an important factor in the rejuvenating process.

Miss Robart has just returned from Paris—and will tell more to those who are really interested, for all who order during this month may send inquiries. Remember the Olein Vitalizer at $5.00 (16 ounces) for lifting the muscles and restoring contour—the Olein Skin Food for rebuilding the cushions upon which the skin rests, 1 ounce $1.00, 2 ounces $1.50, 4 ounces $2.50. Marked improvement guaranteed. Do not miss this opportunity to be advised by Miss Robart, and send in your order at once—all correspondence strictly confidential. Address all orders to The Olein Company, 225 Fifth Avenue, Brunswick Building, New York.

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Send stamp for illustrated booklet.

Dr. J. Parker Pray Co.
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Sole Manufacturers and Proprietors.

Note.—This is the second series of Skat articles by Mrs. Elizabeth Wager-Smith, published in Vogue. These articles are for advanced players and Vogue invites correspondence and criticism. Should the interest of our readers warant it, we shall open our columns to a Skat contest and shall present handsome prizes to the holders of the largest number of correct solutions.

By Elizabeth Wager-Smith, Author of "A Primer of Skat"

SEVENTH PAPER

A GUCKI GRAND

(FOR MITTELHAND)

Gucki Grando (or Guckser) is a new invention in the Skat world, introduced by players who were desirous of playing a Grando, but who had losing tens that would increase the opponents score. If they could be placed in the Skat they would, on the contrary, increase Player's score. For some time the Nord Amerikanischer Skat Verband refused to countenance the game. It is now, however, one of the regularly authorized games at the annual congresses.

It may justly be considered the most popular game of Skat, although the most dangerous, for if lost it costs double its value. This lamentable fact does not seem to abate the ardor with which modern players bid for a Guckser, possibly in a majority of instances an entirely unwarrantable venture.

One of the chief mistakes made by beginners in regard to a Gucki Grand is the idea of obtaining assistance from the Skat. The game was especially designed to save valuable counting cards by placing them in the Skat for safe keeping, but no logical Skat player will play Gucki Grand with the expectation of obtaining something of value from the Skat.

Another mistake is to play a doubtful Guckser, when a Tournee or a Solo offers greater possibilities of success. The two-year-old Skat player is frequently drawn into this fascinating maelstrom of blighted hopes.

V. has: Jack hearts; Ace, King, 9, 7 spades; Ace, 10, Queen, 9, 7 hearts.

M. has: Jack clubs; Jack spades; Ace, King, Queen, 8, 7 clubs; 10, 8 spades; 10 diamonds.

H. has: Jack diamonds; 10, 9 clubs; Queen spades; King hearts; Ace, King, Queen, 9, 8 diamonds.

In Skat: 8 hearts, 7 diamonds.

M. bids 10. V. counts but seven for a solo heart, still as he has only two suits, giving him fine chances for ruffing aces, he retains the bid. "Without 2" he can hold the bid to 30. M. bids for a club solo, 12, or a Gucki Grando 12, but to save his diamond 10 runs the risk of a double loss and bids to 32. "With 2" he can bid to 36, but V. passes at 30, and H. makes no bid. M. announces Gucki Grando, and finds 7 diamonds and 8 hearts in the Skat. He discards a 10 and a singleton in order to trump the heart suit.

V., knowing it is futile to lead the long heart, as M. will assuredly trump and draw his matador, which he hopes to use for trumping a club trick, leads his spade suit and finds his partner with a singleton. Thinking M. will not trump so small a counting card as a king, and partner can therefore swarm, and presuming 10 spades to have been discarded, he leads king and is more fortunate than he dared to hope, for H. has also a matador, and trumps M.'s 10, thus:

V., **Ace spades**; M., 8 spades; H., Queen spades=14 for O.

V., King spades; M., 10 spades; H., **Jack diamonds**=30 for O.

H. now leads from his long suit, as any other lead will deceive partner. V., knowing it impossible to make his heart suit, swarms the Ace.

V., Ace hearts; M., 7 diamonds; H., **Ace diamonds**=52 for O.

H. continues the diamond suit. V., expecting to catch the 10 of the suit, trumps. M. is forced to trump the trick, though of small value, as a heart lead from V. may be expected, and will continue indefinitely, as would the diamond from H. have done had the trumping matador not fallen. Moreover, he knows the opponents have taken 52 points, and need but 8 more to proclaim his defeat.

V., Jack hearts; M., **Jack spades**; H., King diamonds=8 for P.

As the red matadors have been played, it is unnecessary to lead the last trump, therefore M. leads Ace clubs, hoping as the suit is so long he may find the unguarded 10 in H.'s hand.

V., 7 spades; M., **Ace clubs**; H., 9 clubs =19 for P.

V., 10 hearts; M., 7 clubs; H., **10 clubs** =72 for O.

The remainder of the tricks are M.'s, but he is already defeated. It is played to a finish, and P. has 48 points. He is "with 2," game 1=3. Gucki Grand, 12 × 3=36. Double, if lost=72 minus for M.

Had M. made clubs trumps, he could have won his game, although he gave away two tens, thus:

As it is a solo make, V. commences with his long heart suit, for there are eleven trumps instead of 4, and his partner may have a chance to overtrump M. Moreover, M. has had no opportunity to discard, and may have one of the two missing hearts, and V.'s tenace in spades may capture two tricks if the suit is led to him.

V., Ace hearts; M., **King clubs**; H., King hearts=19 for P.

H. proclaims his heart a singleton. P. leads trumps, knowing two rounds will exhaust them, unless they are all in one hand. If so, the third round will throw the lead, and possibly spades may be led to him.

V., Jack hearts; M., **Jack clubs**; H., 9 clubs=23 for P.

V., 7 hearts; M., **Jack spades**; H., Jack diamonds=27 for P.

V., 9 hearts; M., **Ace clubs**; H., 10 clubs =48 for P.

Player leads the small spade, trusting Ace may fall, and he may thus save his 10. He has two losing tens, and is in imminent danger of a defeat.

V., **King spades**; M., 8 spades; H., Queen spades=7 for O.

V., **Ace spades**; M., 10 spades; H., King diamonds=32 for O.

V. knows Player has 48 points, not counting what may be contained in the Skat. If V. leads 10 hearts, and M. trumps, he wins his game, for Queen clubs is in his hand or in the Skat. If, however, V. leads 9 spades, M. may discard his fourth card, and H. may swarm and lead another winner, for there may be two trumps in Skat, in which case partner's diamonds with V.'s swarming cards may defeat Player.

V., **9 spades**; M., 10 diamonds; H., Ace diamonds=53 for O.

M., by discarding 10 diamonds, takes the remainder of the tricks.

V., 7 spades; M., **Queen clubs**; H., 8 diamonds=51 for P.

V., Queen hearts; M., **8 clubs**; H., 9 diamonds=54 for P.

V., 10 hearts; M., **7 clubs**; H., Queen diamonds=67 for P.

In Skat, 0.

Player was "with 2," game 1=3×12 (solo club)=36 plus for M.

If at trick 7 V. had led 10 hearts, M. would have trumped, then led 10 diamonds, and would have won with 64 points, thus:

V., 10 hearts; M., **Queen clubs**; H., 8 diamonds=61 for P.

V., Queen hearts; M., 10 diamonds; H., Ace diamonds=56 for O.

V., 7 spades; M., **8 clubs**; H., Queen diamonds=64 for P.

V., 9 spades; M., 7 clubs; H., 9 diamands=64 for P.

A player who fails to keep count of points taken, in both his own and in his opponent's tricks, is seriously handicapped at critical moments, when a point more or less determines the gain or the loss of the game for player.

Vogue to be dated 23 July will be a special Mid-Summer **Number with a** cover in colors and many attractive articles and illustrations. Smart and Simple Tub Frocks will be specially featured. Price, 10 cents.

The common saying is: "A woman is as old as she looks," and this is perfectly true! Who cares for the number of years one has lived, whether they be few or many, if the face is smooth, the color bright, the eyes brilliant? But allow wrinkles to furrow the tender skin, or the flesh to become soft and flabby, then there is no hope that years will be overlooked.

Mme. Aus has the Sachets de Toilette, which have been and are so popular among well groomed women. She has Tonics, Creams, Powders, the best and purest that Paris can produce and last but not least, she has two new preparations, which bid fair to surpass all the others in their rejuvenating effect.

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and

Sonya Rejuvenating Milk

THE REJUVENATOR, a cream imported from Russia, is a perfect skin-food and tissue builder. It effaces lines, fills out hollows and does more to restore lost youth than any other preparation.

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